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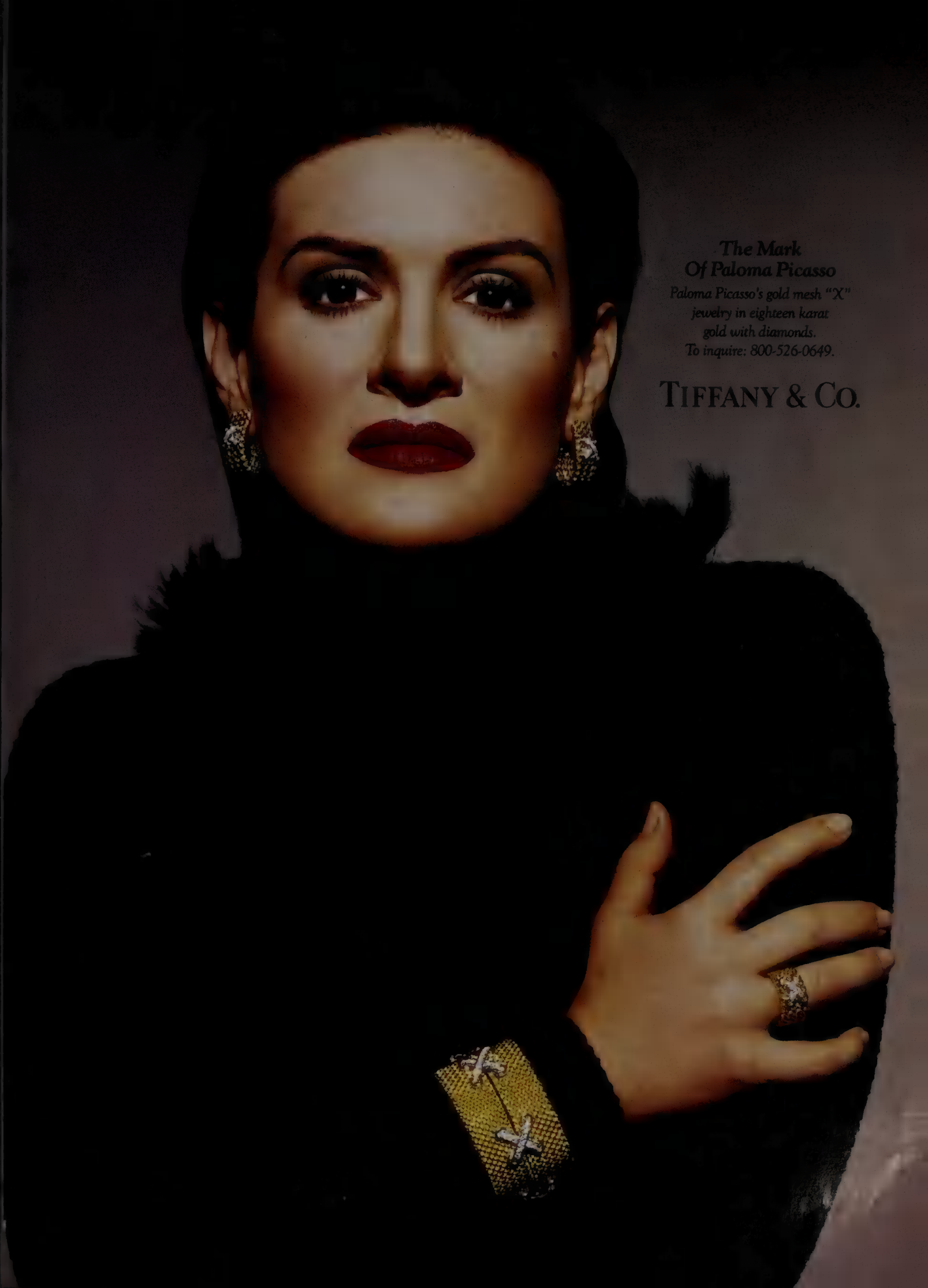
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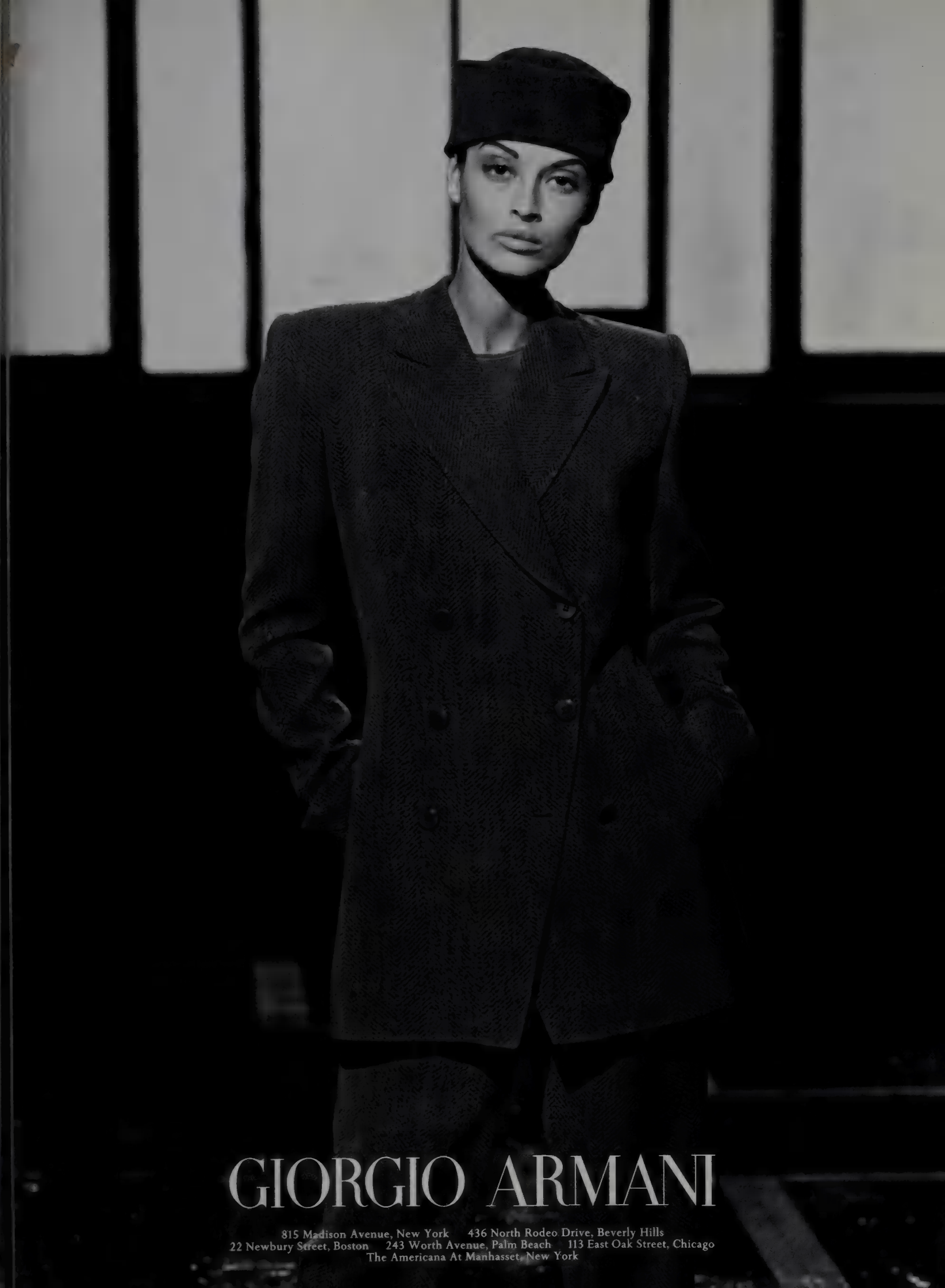
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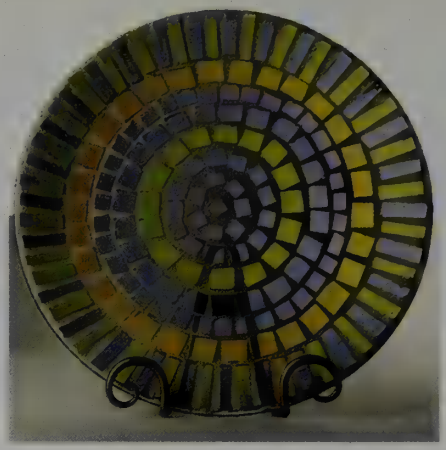

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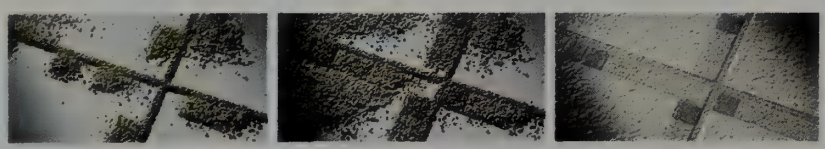

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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When I think your magazine couldn't be better, you bring out the June 1994 All-American Country Houses issue and transport a seventy-year-old lady back to her childhood. What a treat it was to relive, through the pages of *Architectural Digest*, my summer spent on St. Simons Island, Georgia, with my grandparents.

Betty Nims
Shreveport, Louisiana

I just love your magazine. Since I'm originally from Pennsylvania, I was especially impressed with the June Gardens feature, "A Bucks County Palette." Beautiful!

Liberty Rice Conlin
West Roxbury, Massachusetts

I'm so happy to have your magazine in my hands every month. Congratulations on such great coverage, particularly in your June issue, which was wonderful. I really liked "The View from Martha's Vineyard" and "Shingle Style in Connecticut."

Nilza Bran
Scarsdale, New York

I can't believe that the ranch I stopped at fourteen years ago when it was for sale has shown up in your June issue. Friends from Wyoming to Texas have had to listen to me describe the "Chief Joseph Ranch" that I wanted to return to, fix up and make my home. Please tell Mr. Pervais I couldn't have done it better myself. Thanks for showing my friends that my Montana Dream Ranch is real!

Lana Lee
Maple Valley, Washington

When reading your article on the Chief Joseph Ranch, I was surprised by part of the text that appears on page 122: "He [Mel Pervais] does not consider it odd to own a ranch named by Anglos for the Nez Percé chief . . ." As the former owner of the ranch, I changed the name in 1962 (not 1952) from the Ford-Hollister Ranch to the Chief Joseph Ranch in order to honor one of the greatest leaders in history. Chief Joseph was the kind of man whom people of all races and cultures admire. He truly loved and cared for his people, reflecting the herolike qualities we all respect. Whether I am Prussian-Polish-German-Jewish-Protestant-American is absolutely irrelevant. Chief Joseph should be remembered for what he was: an outstanding statesman with a great heart.

Joseph Kitzke
East Kelowna, B.C., Canada

I was thrilled when I saw that the June issue of *Architectural Digest* was about American country houses. I thought at last I would see some lovely, plush, comfortable, beautifully decorated houses—probably casually furnished—that I could relate to. I can't tell you how disappointed I was. There was the ghostlike home on Martha's Vineyard, a log cabin with a New Mexico–style interior and even a tepee, a wildly extravagant Shingle Style house, a second cabin with more logs, then *another* cabin with endless pieces of twig furniture. The garden pulled me out of my depression, but wait—yet another log house, this one in Big Sur!

Kay Gill
Salem, Massachusetts

No other magazine in the market compares to yours. I used to read *HG* and was disheartened to hear it was no longer going to exist. I have to admit that in the beginning I had my doubts after being accustomed to *HG*. But upon reading my first issue of *Architectural Digest*, I quickly realized that I had nothing to fear. It's breathtaking.

Marie Antoinette Wessel
Turnersville, New Jersey

First admired on the Champs Elysées, they're now destined for Wall Street.

The Cross Townsend Collection debuted in Europe last spring.

Europeans have always appreciated fine writing. So it comes as no surprise that the new Cross Townsend Collection was first seen in the cafés of Paris. In the board rooms of Geneva. Over tea in an English barrister's office. In fact, Cross Townsend writing instruments were originally designed for the discriminating European market. Each offers a unique combination of Art Deco styling and advanced writing technology. Each is based on a Cross design first seen in the 1930s. The collection offers a choice of four writing instrument models: fountain pens, rolling ball pens, ball-point pens, and 0.5mm pencils. All are handcrafted for precise operation and offered in five luxurious finishes, including titanium, polished lacquers, and 10 and 18 karat gold filled. And with their unquestioned lifetime mechanical guarantee, Cross Townsend writing instruments are certain to be treasured, now and for generations. From $55 to $275.

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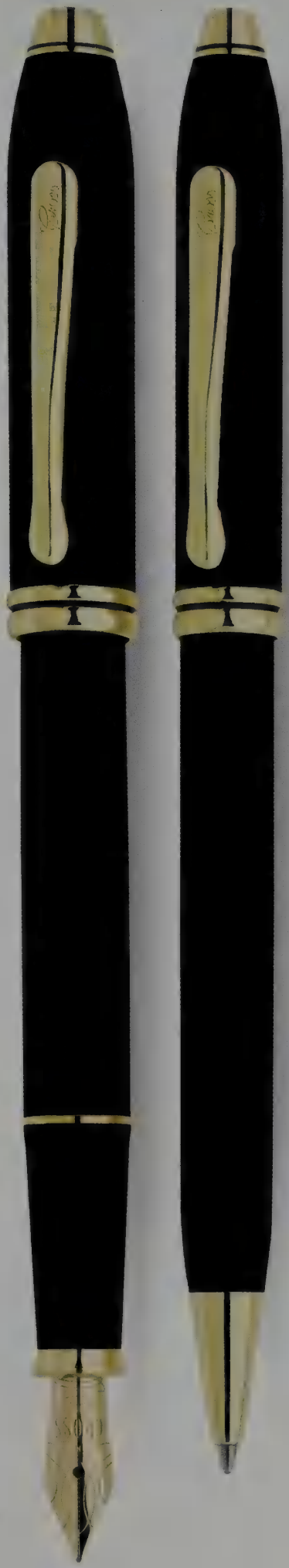

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FROM THE EDITOR

JIM MCHUGH

This special issue on the residences of the world's top fashion designers is the result of inspired work by a variety of talented people. In Paris, European Editor Charlotte Aillaud exerted her considerable influence, along with her skills as a journalist, to bring in some of the most important names in French fashion. Also in Paris, and also invaluable, Vogue bureau chief Susan Train orchestrated our Fashion Legends features, which provide an intriguing historical counterpoint to today's fashion stars. In London, contributing writer Elizabeth Lambert pulled a few fashion strings on our behalf. And contributing photographer Marina Faust's work is a distinguishing element throughout these pages. I also want to acknowledge Beverley Birks, who allowed us to use selections from her extraordinary couture collection to supplement a number of our stories. Of course, there were many other collaborators who helped make this issue happen. To all I give my warmest thanks.

Next month's issue is special in its own right. We'll visit Candice Bergen's house in Beverly Hills, a charming country-flavored retreat that serves as her base when she's shooting Murphy Brown. We'll also feature Steven Spielberg's striking guesthouse in East Hampton, designed by architect Charles Gwathmey to blend Long Island's Shingle Style and modernist traditions.

Paige Rense

Editor-in-Chief

LINDA ALLARD

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18 KARAT GOLD JEWELRY BY SIMON SOBIE AND SEIDENGANG

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9. Cast iron halltree signed by Cole Brookdale 76W" x 87T"
10. 3-piece Jelliff rosewood parlour suite
11. Inlaid coffee table with bronze trim
12. Victorian bookcase w/brass trim 112"T 66"W
13. Wrought-iron standing lamp 94"t
14. Monumental marble fountain 62" x 9'2"
15. Renaissance Revival mirror 71"W x 89"T
16. Brunswick golden oak pool table 4' x 8" c. 1880
17. 72" Griffin mahogany library table
18. Walnut doors w/bronze grills 3'W x 8'T
19. 1920's 3-piece pelican parlour set
20. 10' x 10' Bronze Deco style gates

CONTRIBUTORS

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Sultanabad (partial view) 15′ x 11′ circa 1860

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Bessarabian 11′ x 9′ 1″ circa 1850

Tabriz (partial view) 16′ 8″ x 10′ 10″ circa 1880

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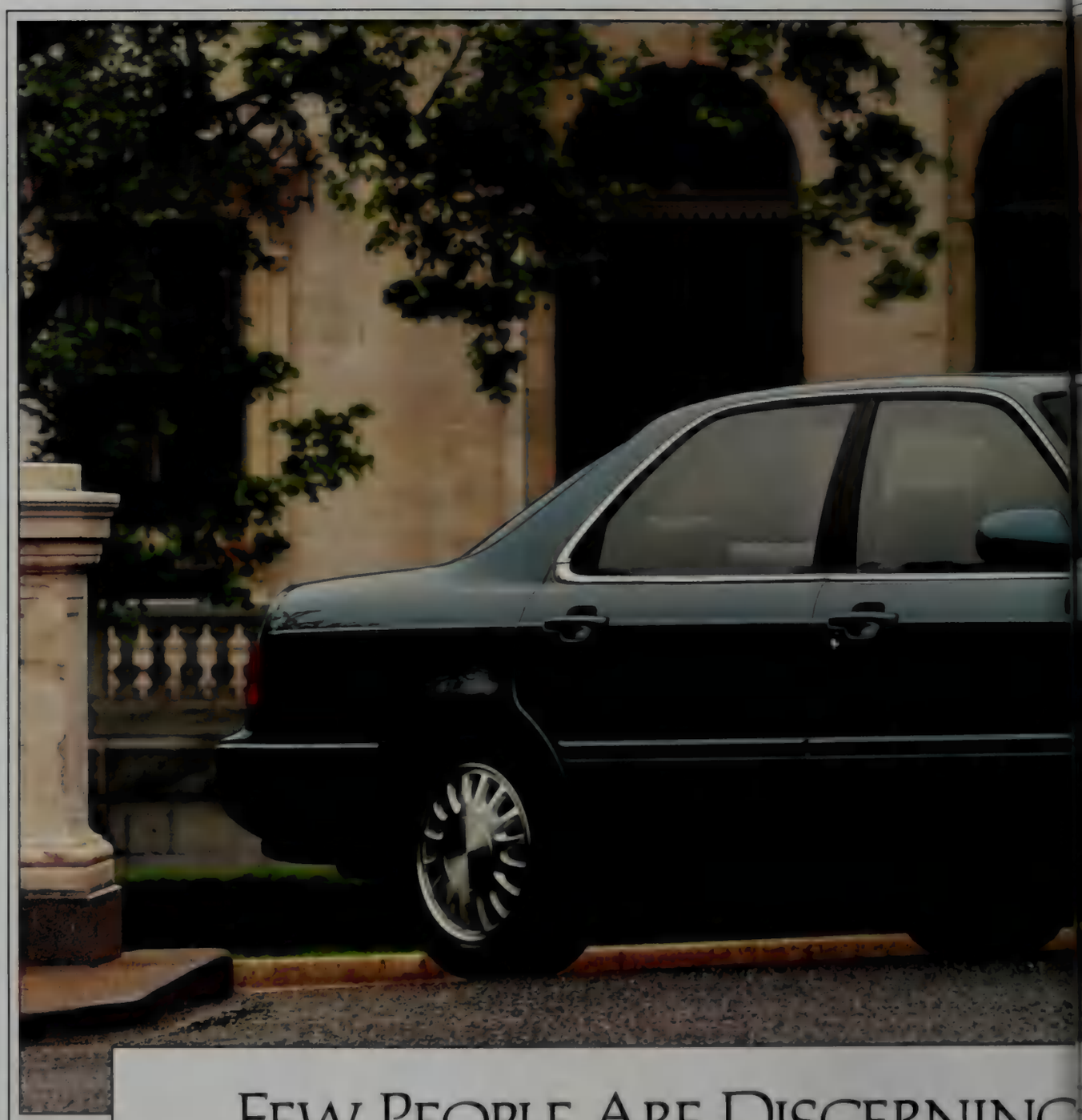

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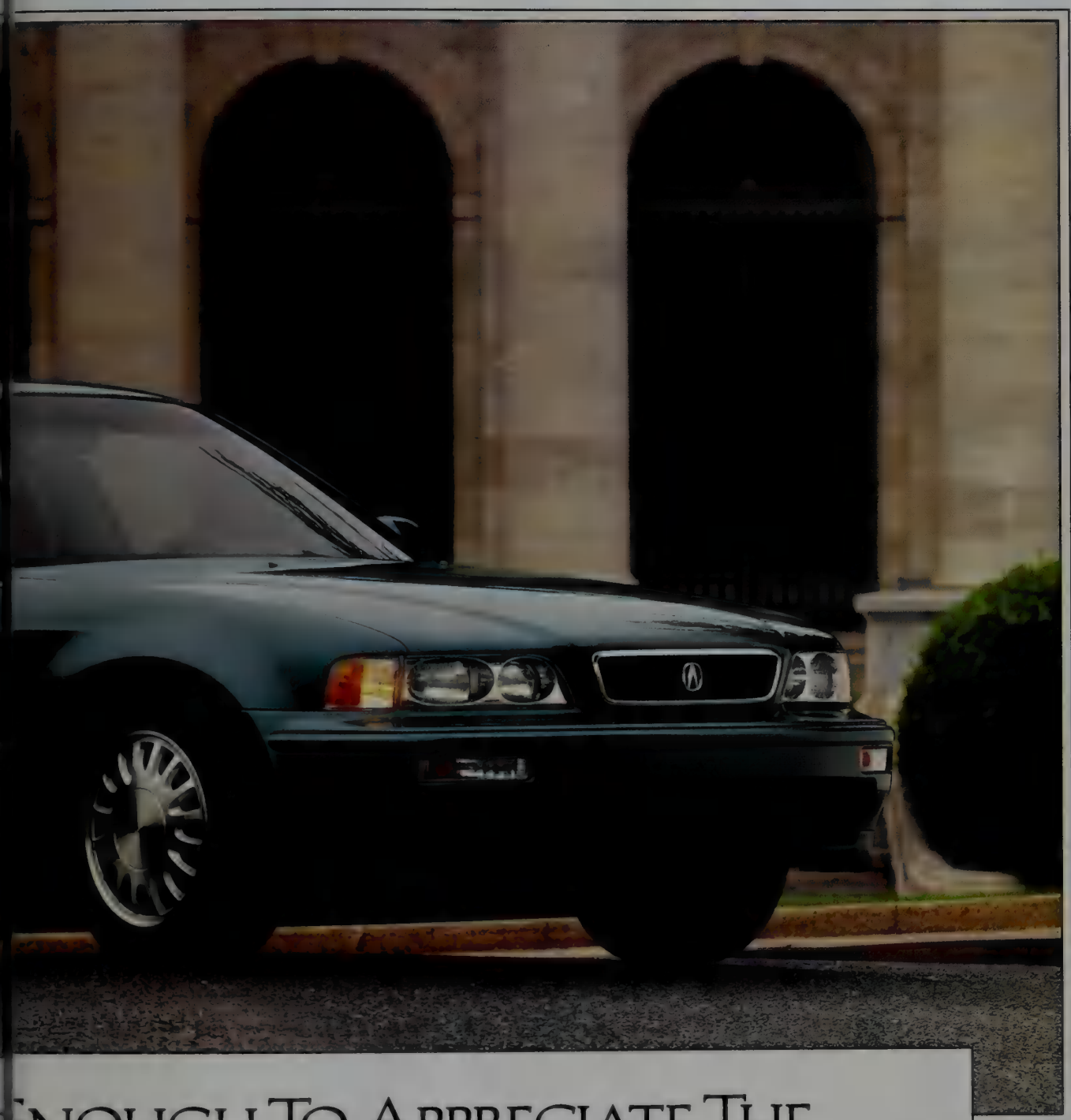

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FOR COLLECTORS: BEVERLEY BIRKS

ASSEMBLING THE FINEST OF 20TH-CENTURY HAUTE COUTURE

By Annette Tapert

DURSTON SAYLOR

"As my consciousness about conservation increased, I could no longer wear these pieces except on extremely rare occasions," says vintage couture collector Beverley Birks (left, in a circa 1960 Yves Saint Laurent for Dior silk satin dress).

Birks owns one of the largest private collections of 20th-century haute couture. BELOW: A circa 1900 House of Worth taffeta-and-wool cape, designed by Charles Frederick Worth's son Jean-Philippe, is ornamented with 17th-century bobbin cloth.

JOHN SIGELOW TAYLOR

STEVEN J. TITUS

ABOVE: A circa 1927 Callot Soeurs silk crepe evening dress has "avant-garde reductionist construction," Birks says. The chemise is bisected by a large sash, creating a blouson effect as well as a handkerchief hemline.

Beverley Birks *loves* clothes. They fill the eight walk-in closets of her Fifth Avenue apartment, the storage bins in the basement of that building, and the rolling rack and several hundred boxes that make her office look like a Seventh Avenue showroom. But there's a difference between Birks and other fashion addicts: She has never bought a dress that was new. Until recently, in fact, she had never bought anything designed after 1970.

continued on page 30

"Did you ever notice how good he smells?"

GEORGIA: *I finally went out to dinner with him last night.*

JACKIE: *Just the two of you? Where did you go?*

GEORGIA: *Mario's.*

JACKIE: *Mario's? The food is terrible.*

GEORGIA: *I didn't notice. I don't really even know what I ate.*

JACKIE: *Really?*

GEORGIA: *You should have seen him. He was so sweet. He spilled his wine all over my dress.*

JACKIE: *Adorable.*

GEORGIA: *And then when he reached over to give me his napkin, he knocked over his water glass.*

JACKIE: *Hilarious.*

GEORGIA: *Well, it was. We couldn't stop laughing. We just had to get out of there. We laughed all the way back to my place.*

JACKIE: *Your place?*

GEORGIA: *Well, I was soaked. And besides...*

JACKIE: *Besides.*

GEORGIA: *Did you ever notice how good he smells?*

JACKIE: *Frankly, no.*

GEORGIA: *He wears the most wonderful cologne.*

JACKIE: *Dare I ask what it is?*

GEORGIA: *Well, it comes in a box with dots.*

JACKIE: *Dots?*

GEORGIA: *Dots.*

JACKIE: *So. Now we're back at your place...*

GEORGIA: *Jackie, how's your mother?*

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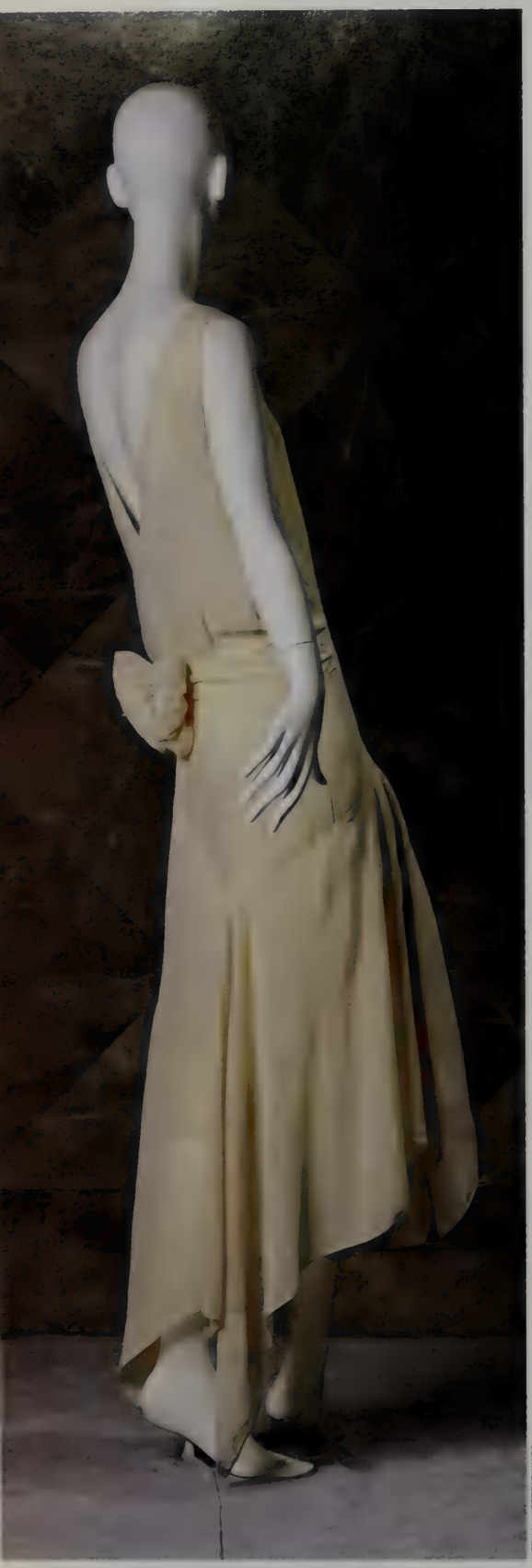
ASSEMBLING THE FINEST OF 20TH-CENTURY HAUTE COUTURE

continued from page 28

Birks is the owner—she would say curator—of one of the largest private collections of twentieth-century haute couture. It represents a passion rooted in childhood: Her fascination for beautiful materials and construction began when she was an eleven-year-old girl in Montreal and her grandmother was throwing out a life-

Her collection represents a passion rooted in childhood.



JOHN BIGELOW TAYLOR

Jean Patou's revolutionary 1927 collection with longer skirts, uneven hemlines and semifitted bodices "introduced the body dresses of the thirties," Birks says. ABOVE: A 1927 Patou silk georgette evening dress.

STEVEN J. TITUS

Mainbocher, an American, was a couturier in Paris. His commission to make the duchess of Windsor's wedding wardrobe was "a major coup," remarks Birks. ABOVE: A circa 1936 Mainbocher embossed-silk dress and jacket.

time of custom-made clothes. Birks rescued them from the dustbin. In the ensuing years, she estimates, she has rescued some two thousand more vintage pieces.

Birks was studying medieval Southeast Asian history at Cornell University in the 1960s when she initially got serious about collecting. In those days,

JOHN BIGELOW TAYLOR

"Fashion fades, only style remains the same," observed Coco Chanel, the most prominent couturier of the 20th century. ABOVE: A circa 1930 Chanel silk chiffon evening ensemble with hand-embroidered sequins.

continued on page 32

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ASSEMBLING THE FINEST OF 20TH-CENTURY HAUTE COUTURE

continued from page 30

she remembers, her passion was the by-product of necessity: "As a student, I couldn't afford new clothes. I didn't know how to sew, so I would scour thrift shops. And I discovered beautiful period costumes at cheap prices."

She moved closer to good sources of antique clothing in the mid-1970s, when she began working as a primitive art dealer in New York. Yet her first big find came from Hollywood, when MGM studios sold off its inventory. "It was a suit designed by Adrian," Birks recalls fondly. "The classic Adrian suit had a straight skirt; this one had a flared skirt, cut on the bias. Ginger Rogers wore it in *The Barkleys of Broadway*, though, interestingly, not for dancing, which it would have been perfect for."

Throughout the 1970s Birks was able to augment her collection without having to worry about the cost. In 1979, however, Christie's held its first American auction of vintage couture, causing a great many people to take another look at the garments mothballed in their attics. The Christie's sale also piqued the interest of fashion writers and academics, who began producing a steady stream of publications on Chanel, Dior and Poiret. Inevitably, prices began to soar.

As an art dealer Birks had learned that one definition of success was to have a valuable inventory. She knew how difficult it would be to assemble a significant collection of primitive art. But couture clothing was another matter. She acquired pieces until her collection became too large and she found herself spending a small fortune on restoration. "The cost of restoring these pieces in the beginning was pocket money," says Birks. "All that changed by the mid-eighties." And while she could have economized on materials, she was a stickler for authenticity. "If a dress needs silk, you just can't substitute acetate," she says.

It was the expense of restoration ("You have to do the best possible job by today's standards so that if some new and brilliant technique appears fifty years from now, you can apply it to what you've already preserved") that forced her to quit her job and step over the thin line that separates collectors from dealers. "I am, first and foremost, a collector," she says, "but I do have to sell." Today Birks sells about 5 percent of her inventory each year to museums and other deal-

On the subject of construction, Birks is both lyrical and quasi-scientific.

JOHN BIGELOW TAYLOR

STEVEN J. TITUS

ABOVE: "The effect is of sculptural perfection," Birks says of a 1953 Charles James design. The wool cape-jacket's sleeves were after a late-1880s style and were slightly restricting ("Function was never a James concern"). Madame Grès, who began her career as a sculptor, was influenced by Minimalist art and by Grecian costumes. RIGHT: "The bodice belies its apparent simplicity," notes Birks of a circa 1970 Grès silk jersey evening dress.

continued on page 36

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continued from page 32

JOHN BIGELOW TAYLOR

"By analyzing patterns you can actually see how a designer thinks."

JOHN BIGELOW TAYLOR

ABOVE: Avant-garde designer Rudi Gernreich worked primarily within the Op art aesthetic. His 1966 stenciled-calf coat, left, was part of a line of stylized animal-skin patterns. The circa 1968 silk cloque dress, right, is by James Galanos, who "created an alternative to haute couture," says Birks.

"I'm interested in the relationship of costumes to current art movements and other media," Birks says. "Pierre Cardin's designs, which go back to the fifties, were hard-edged and spare and the ultimate examples of fashion incorporating other forces." RIGHT: Cardin's circa 1970 printed-silk organza caftan had an attached underbodice, a miniskirt and hot pants.

continued on page 40

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ASSEMBLING THE FINEST OF 20TH-CENTURY HAUTE COUTURE

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ers. At the same time, the collector in her keeps buying more from auctions and private parties. "I couldn't do this as a business only," she says. "There are easier ways to make a living, but it's satisfying to be at the top of my field."

And Birks savors her position. "Curators don't get to see as much as collectors or dealers," she contends. "In one auction alone, I'll handle—literally put my hands on, turn inside out—three hundred pieces. You go to an exhibition and everything is under glass. I need to be able to really examine something in all its dimensions."

Her eye is so trained that in the 1980s, recognizing the designer's unique pattern techniques, she was able to buy Vionnets without labels. In 1982 she had the confidence to take a small inheritance and acquire her first Vionnet with a label for seventy-five hundred dollars—an astronomical price at the time. "I could get seventy-five thousand dollars for it now," she points out. "But it has sentimental value. And I could never sell it for less because I see what sells for less. This Vionnet is one of the masterpieces of construction."

On the subject of construction, Birks is both lyrical and quasi-scientific. "Construction is really the shape of pattern pieces," she says. "Different couturiers come to that by different methods, so by analyzing patterns you can actually see how a designer thinks. Vionnet, for example, draped fabric on a small wooden figure, very much like an artist making a model before embarking on a full-scale work. She was extraordinarily mathematical. Dior, on the other hand, would make thousands of sketches a season, then have a few people review the drawings and help him decide which of them to fabricate. Someone would make the pattern, and then, depending on the design, it would be assigned to a suitable workroom. It was a technical process."

Birks has a fine collection of Diors and Balenciagas as well as definitive fashions from the major houses of the prewar period. Still, her joy remains in finding pieces by great designers whose reputations are in slight eclipse. "There's been so much published about Chanel, Dior, Vionnet and Poiret that prices for their clothes are high," she says. "But there's been comparatively little written about Patou, Lanvin and Molyneux, who are equally important."

In the old days, Birks did what is now unthinkable to her—she wore the clothes. "For a conservator, preservation comes first," she laments. "I realize I can't wear the pieces. But it's a habit that died quite hard, as I've never wanted to wear anything new." And so, for everyday dressing, Birks has turned her attention to the resale shops, where she buys Scaasi, Galanos and Gigli dresses from the 1980s. She's also making a wish list of modern designers who will, she suspects, become collectible: "Azzedine Alaïa, because his construction technique is comparable to Vionnet's. Donna Karan, because she's a great American functionalist. Ronaldus Shamask—his early collections—for the Asian influence. Gigli, for his ability to make artistic order of the arbitrary ideas that come to him. And Scaasi, for sheer incredible quality."

Quality and construction have been Birks's preoccupations for so long that she's become a kind of de facto scholar. It was hardly surprising, therefore, that the Fashion Foundation of Japan recently asked her to curate a two-city, one-hundred-and-fifty-costume retrospective called "Haute Couture, 1870–1970" and essentially featuring her collection.

Why didn't the Japanese just borrow the clothes from the costume departments of American and European museums? As Birks explains, museums in the West are primarily interested in lending shows they've already assembled on specific designers. The Japanese wanted a special angle—which Birks was only too happy to provide. "I see costume as an artistic medium," she says. "My main interest has been in collecting pieces that focused on construction. I began the show's overview with 1870, because that period of the Belle Epoque was the inspiration for Christian Dior's revolutionary New Look in 1947. I ended with 1970, when couture became almost extinct and the fashion news was all about the boutique movement, featuring designers like Biba, Thea Porter and Zandra Rhodes."

The Japanese show, which ended last March, was considered a great success. All ten thousand copies of the catalogue—written by Birks—were sold. This triumph, she feels, is due in large part to the novelty of the show. Birks believes it was the first ever to emphasize construction. "Only in the last twenty years has there been any real scholarship on costume," she notes. "Almost invariably, experts have approached the subject from a sociological standpoint. It's mostly been how costume defined an era. Or fashion seen through the prism of feminism. Or the effect of elitism. Or the role of sportswear. Very few people simply talk about the clothes."

The fact that so few writers have concerned themselves with craftsmanship and fabric brings Birks considerable satisfaction. "That I could write a history of clothing construction of the last hundred years and it hadn't been dealt with is amazing to me," she says. "I love how new it all is. I didn't have to relegate myself to writing the footnotes. I could write the panorama." □

In 1979 Christie's first American auction of vintage couture caused people to take another look at the garments mothballed in their attics.

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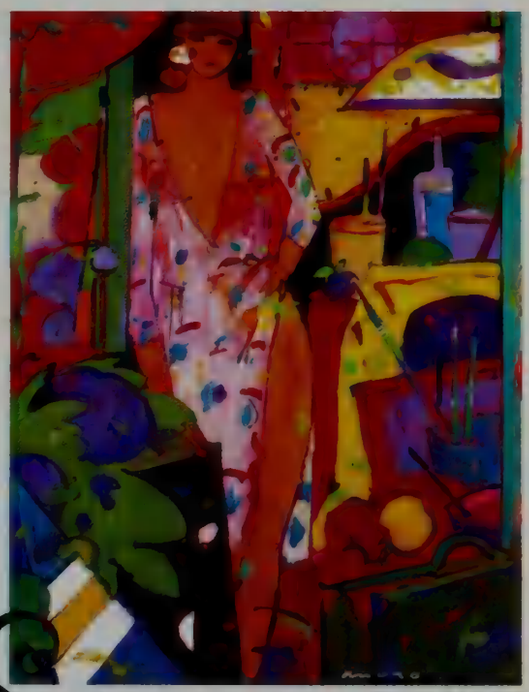

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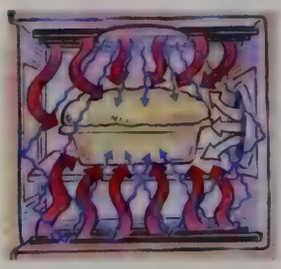

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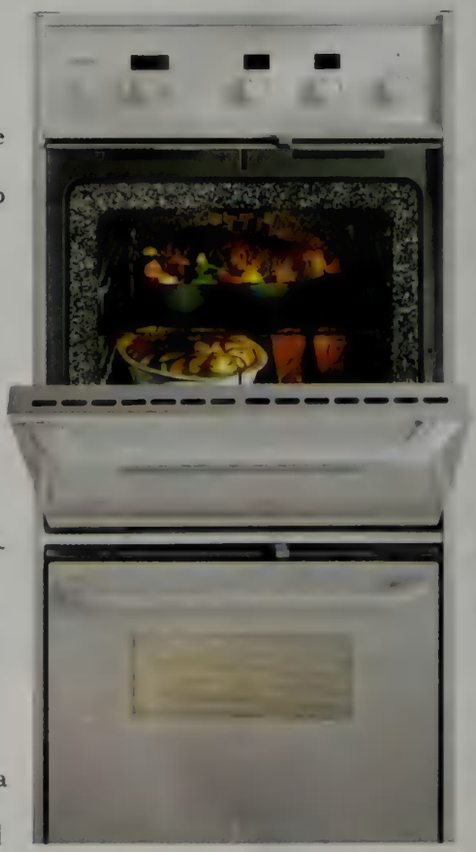

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ART NOTEBOOK: FASHION ILLUSTRATIONS

A RISING MARKET FOR STYLISH WORKS ON PAPER

By Michael Mewshaw

A recent spate of successful auctions and splashily publicized exhibitions in Europe has prompted observers of the art world to remark on the growing market for fashion illustrations. But as Joëlle Chariau, co-owner of Galerie Bartsch & Chariau in Munich and the preeminent dealer in the field, points out, it would be more accurate to say that the rest of the world is simply catching up with France, where there has long been a tradition of respect for the creative accomplishments of fashion illustrators.

A chic Frenchwoman who has lived in Munich for the past two decades, Chariau explains, "In France even a hairdresser, if he's a wonderful hairdresser, is an artist." So it should come as no surprise that the most celebrated couturiers are regarded as geniuses and that during the early decades of this century the sketches of fashion illustrators such as Georges Lepape were displayed in the finest galleries and regularly exhibited in the Musée des Arts Décoratifs at the Louvre.

PHOTOGRAPHY: ARMIN KAMMER

ABOVE: *Cover of International Textiles*, René Gruau, 1946. Ink and gouache on paper; 14⅝" x 11¼". Gruau was the most sought-after illustrator of couturiers Givenchy, Balmain and Balenciaga, and was the chief interpreter of Dior's New Look. Galerie Bartsch & Chariau, Munich.

BELOW: *Study for Cover of Vogue*, Christian Bérard, circa 1938. Ink and watercolor on paper; 14" x 8¾". With his Japanese-style brushwork and intuitive use of bold color combinations, Bérard, a former pupil of Vuillard's and costume designer for Jean Cocteau, set new trends in fashion illustration. Galerie Bartsch & Chariau, Munich.

By the thirties illustrators were still flourishing financially, but their work was seen only in brochures and magazines and on posters publicizing spring and fall shows. Often the original drawings remained at the printer's or in the archives of designers and magazines. "For fifty years nobody touched this field," Chariau says, "so it's fresh, and you can discover so many excellent artists."

Before she opened her gallery in 1980, she and her partner,

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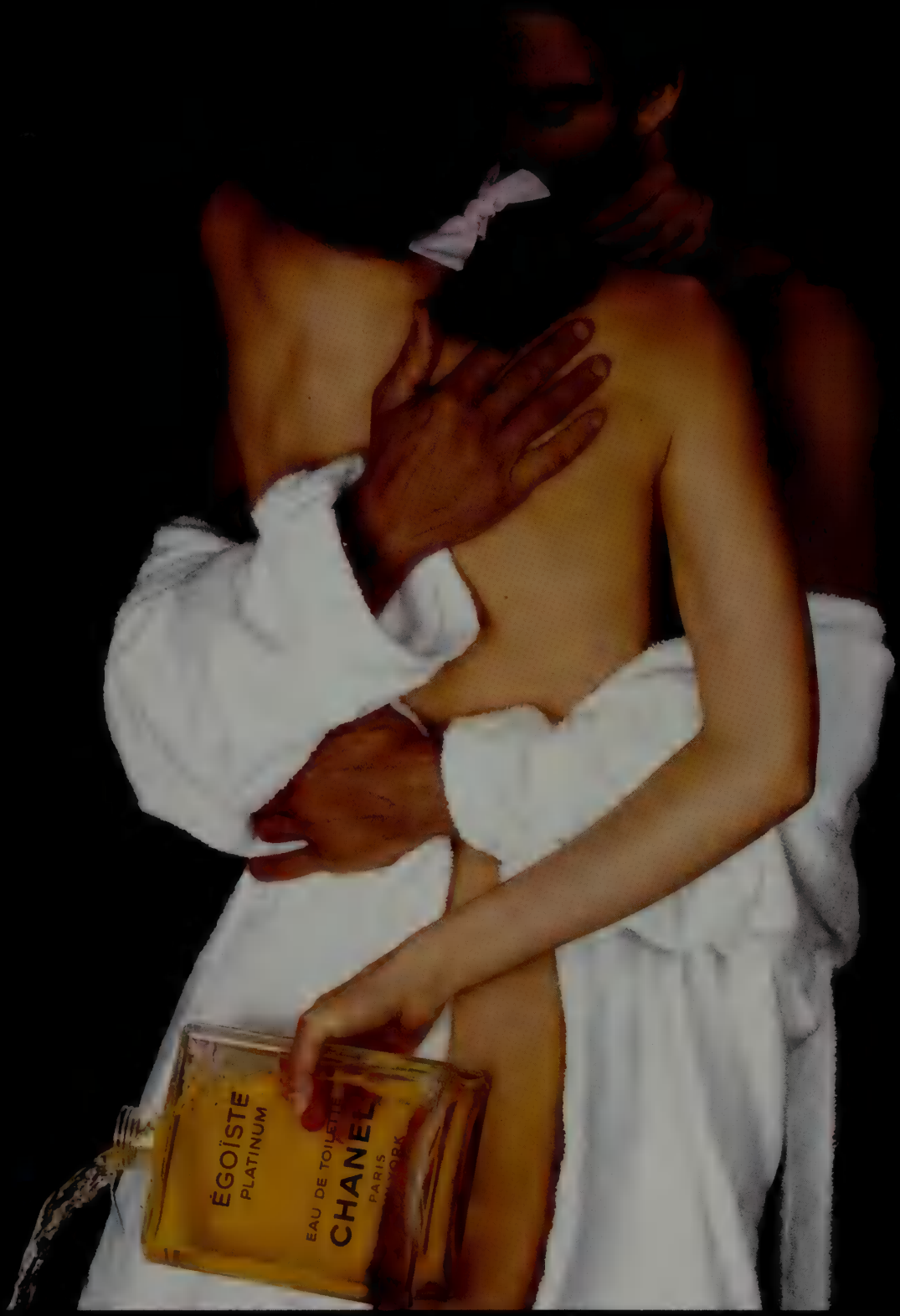

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THE NEW MEN'S FRAGRANCE

A RISING MARKET FOR STYLISH WORKS ON PAPER
continued from page 46

Andreas Bartsch, considered showing the drawings of contemporary designers such as Saint Laurent and Armani. "But once I saw an old magazine of the fifties called *Graphis* and some work by an artist named René Gruau," Chariau says, "I realized that was the best. The other ones were making fashion, but he was doing good drawings, wonderful drawings."

As Chariau emphasizes, her interest in the genre depends not on the snob appeal of haute couture or a nostalgia for yesterday's styles but rather on the intrinsic merit of the work—its color and its sense of composition and movement. "You had great artists such as Christian Bérard, Carl Erickson and René Bouché who were excellent draftsmen and made very beautiful drawings," Chariau says. "They gave you back exactly the spirit of that time. These artists created images that belong to the common memory in France. Everybody has grown up with their pictures."

Françoise Lepeuve, who handled an auction of fashion illustrations for Morelle & Marchandet in Paris last spring, agrees with Chariau that the popularity of the genre is based not on fad but on "the illustrator and the quality of the art." Felix Marcilhac, who handled a sale for Jean-Louis Picard in March, agrees with Lepeuve, adding that because of its quality and scarcity, art "related to fabric and fashion will go up in the future."

Yet experts say that not all art associated with fabric and fashion will attract buyers. According to Kerry Taylor of Sotheby's in London, it's difficult to find buyers "unless you have original illustrations by famous artists like René Gruau or work done for famous designers." Sketches by unknown illustrators sell purely on their decorative appeal. However, twenty-three albums of original illustrations for Lanvin drew a winning bid of $350,000 at Sotheby's in 1989.

Of course, it's not only quality and scarcity that drive the art market. There's the effect of museums and collectors chasing the same work. "Museums approach me all the time and ask if they can borrow this or that," says Chariau. "They also purchase drawings, and collectors buy the works more readily after they've seen them in museums."

Although the prices of fashion illustrations are increasing, they have generally remained reasonable, and collectors can purchase masterpieces in the genre for a relatively modest in-

ABOVE: *Drawing for Vogue*, Carl Erickson, 1947. Ink and watercolor on paper; 23½" x 17¼". An illustration of a Lucien Lelong dress by Erickson, who signed his work "Eric," exhibits the precise balance of line and wash that influenced the look of *Vogue* fashion drawings for over 30 years. Galerie Bartsch & Chariau, Munich.

RIGHT: *Sketch for French Line*, René Bouché, 1950. Watercolor and pastel on paper; 22½" x 19¼". A portrait painter turned fashion artist, Bouché began illustrating for French *Vogue* in 1938. In his work for magazines and several luxury ships, Bouché used heavy black lines to delineate his subjects. Galerie Bartsch & Chariau, Munich.

continued on page 50

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A RISING MARKET FOR STYLISH WORKS ON PAPER
continued from page 48

vestment. In fact, Chariau insists that "compared with works of modern art by even very young artists, they're cheap."

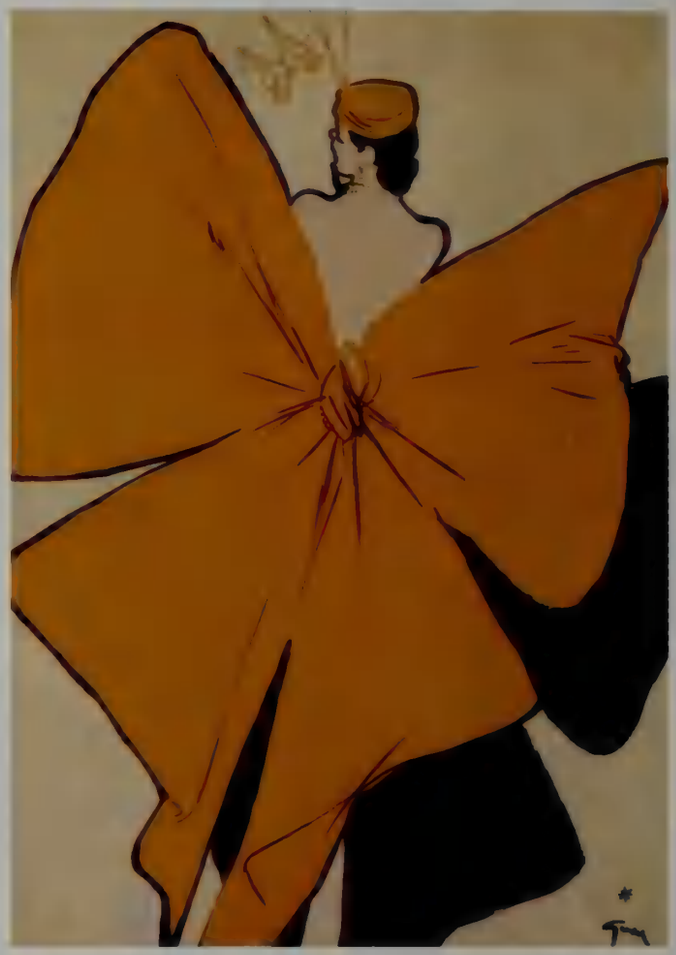
For example, René Gruau, whom most critics and collectors consider the maestro of fashion illustration, had his first major exhibition in 1982, and one hundred and thirty of his drawings, many of them well-known sketches for Dior, sold for prices ranging from $750 to $3,750. More than a decade later these works have risen in value yet can still be bought for $1,200 at the low end and less than $20,000 for the best pieces.

In Chariau's opinion, Antonio Lopez represented the sixties and seventies as Gruau did the forties and fifties. "He was such a great artist. He could draw anything. He not only captured the spirit of his time, he contributed to it." A friend of Karl Lagerfeld's, Lopez worked closely with the designer and was in a position to influence, as well as reflect, Lagerfeld's creative evolution.

Chariau has organized a retrospective of Lopez's work that is scheduled to take place at the Musée des Arts Décoratifs beginning in October. His drawings are expected to command prices ranging from $6,000 to $12,000.

Among the young artists currently doing fashion illustrations, Mats Gustafson, a forty-two-year-old Swede now living in the United States, is "probably the most important," she says. "He could be the next Gruau. He's worked for avant-garde fashion houses like Romeo Gigli and Comme des Garçons, but also for Geoffrey Beene." She adds, "His drawings are very abstract," which she feels is the direction in which the genre is going. "In the forties and fifties fashion illustration had an enormous impact that was later supplanted by photography. So Gustafson is no longer really illustrating as a photographer would. Now he's doing nudes. He's stopped working with the envelope,"

BELOW: *Cover for International Textiles*, René Gruau, 1950. Ink and gouache on paper; 17½" x 12". Gruau's ability to adapt his fashion illustrations to the needs of different publications earned him the covers of top magazines, including *Vogue*, *Femina*, *Die Dame* and *L'Officiel*. Galerie Bartsch & Chariau, Munich.



LEFT: *Drawing for Vogue*, René Bouët-Willaumez, 1951. Ink and watercolor on paper; 18¾" x 26". Like most of the period's leading fashion artists, Bouët-Willaumez achieved a realistic appearance in his drawings for American and French *Vogue* by sketching from live models. Galerie Bartsch & Chariau, Munich.

COLLECTING ILLUSTRATIONS

Prices for fashion illustrations are contingent upon rarity, sophistication, and the importance of the artist. Galerie Bartsch & Chariau in Munich offers illustrations by top artists such as René Gruau, Christian Bérard, Carl Erickson, René Bouché and René Bouët-Willaumez at prices that range from $1,200 to $20,000. Collectors can also purchase works by noted illustrators at such auction houses as Jean-Louis Picard and Morelle & Marchandet in Paris and Sotheby's London.

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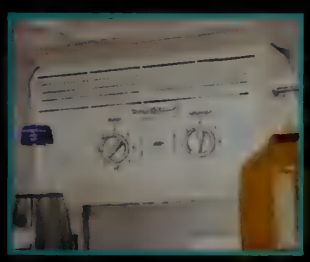

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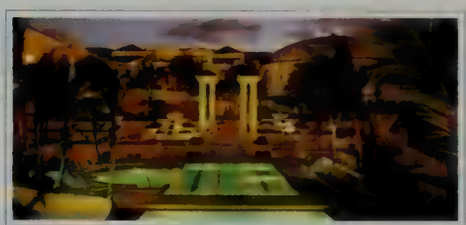

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FASHION ILLUSTRATIONS
continued from page 50

Chariau says with a laugh, "and he's started in on the body. It's logical."

In terms of prices, Gustafson's work "is much less expensive than Lopez's and Gruau's, but that may change." His works sell for $2,500 to $3,000.

Chariau notes that there is not a typical collector. "We sell a lot of drawings to Dior, Balmain and Chanel," which in the last few years have arranged exhibitions to include in their seasonal shows. "But we also have collectors who have nothing to do with fashion." One of her principal clients, Volker Zahm, whose family owns the German fashion firm Mondi, possesses, in her estimation, "the biggest and most important collection of fashion drawings."

While Chariau concedes that the best illustrators are well known, she cautions that some of their finest work may never have been in a magazine or catalogue. Occasionally, early unpublished sketches are of greater artistic merit.

As for the critical reception accorded the genre, that too can be a complicated matter. "The exhibitions get a lot of press coverage because they're spectacular and accessible," Chariau admits. "But you always have—especially outside of France—this division between highbrow and lowbrow, and critics spend a lot of time asking, 'Is it art?' instead of writing, 'It's good.' "

One cavil is that fashion illustrations originate from an assignment from a designer or magazine rather than a deep creative urge. But Chariau maintains, "Some artists need the limitation of a commission in order to become geniuses. They have a talent for a special work that needs a frame."

Chariau dismisses the idea that the money, glitz and hype of haute couture somehow undermine the artistic achievement of fashion illustrations by pointing out an amusing paradox. "High art has become so commercial," she says, "yet fashion illustration, which is frankly commercial, has actually become much more serious than most of the high art produced in the past decade." □

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PORTRAIT: ALEXANDRE VASSILIEV

THE MAVERICK COSTUME DESIGNER'S VIVID PARIS COLLECTION

By Christopher Petkanas

Alexandre Vassiliev has the day off. Instead of the eighteenth-century silk brocade waistcoat pinned with a Victorian mourning brooch he usually wears, the Paris-based Muscovite is dressed down in a gray thermal top, white jeans and a pair of black blunt-nosed motorcycle boots. If all you knew were the Sitwellian Vassiliev who views the world through a gilded lorgnette strung on a pocket chain, you might have trouble recognizing him.

For today the thirty-five-year-old fashion historian and designer of sets and costumes for dramas and operas from Salt Lake City to Reykjavík is taking a backseat to his house and collections. Three smallish rooms in an Art Déco building on the outer limits of Paris's fifteenth arrondissement are the unlikely vitrine for the more than three hundred vintage dresses (as well as other types of clothing and parts of dresses) Vassiliev began amassing in Moscow before he was even a teenager. Spanning 1740 to 1930, the collection has grown to include French and English designs, though half of it—and the most important part historically—is from nineteenth-century Russia. Any museum would be thrilled to have it.

The Paris flat of costume and set designer Alexandre Vassiliev is filled with antique dresses and accessories he has been collecting since he was a child in Moscow. BELOW LEFT: Wearing a silk brocade dressing gown "that belonged to an Ottoman sultan," Vassiliev holds a South American crown, "looking to heaven and thinking of Edith Sitwell." BELOW: In the living room, amid circa 1870s hats and parasols, are a circa 1881 French visite in Indian red silk jacquard with an appliquéd pleat effect and a circa 1876 Russian rose silk faille dress from the Kaluga region.

PHOTOGRAPHY: MARINA FAUST

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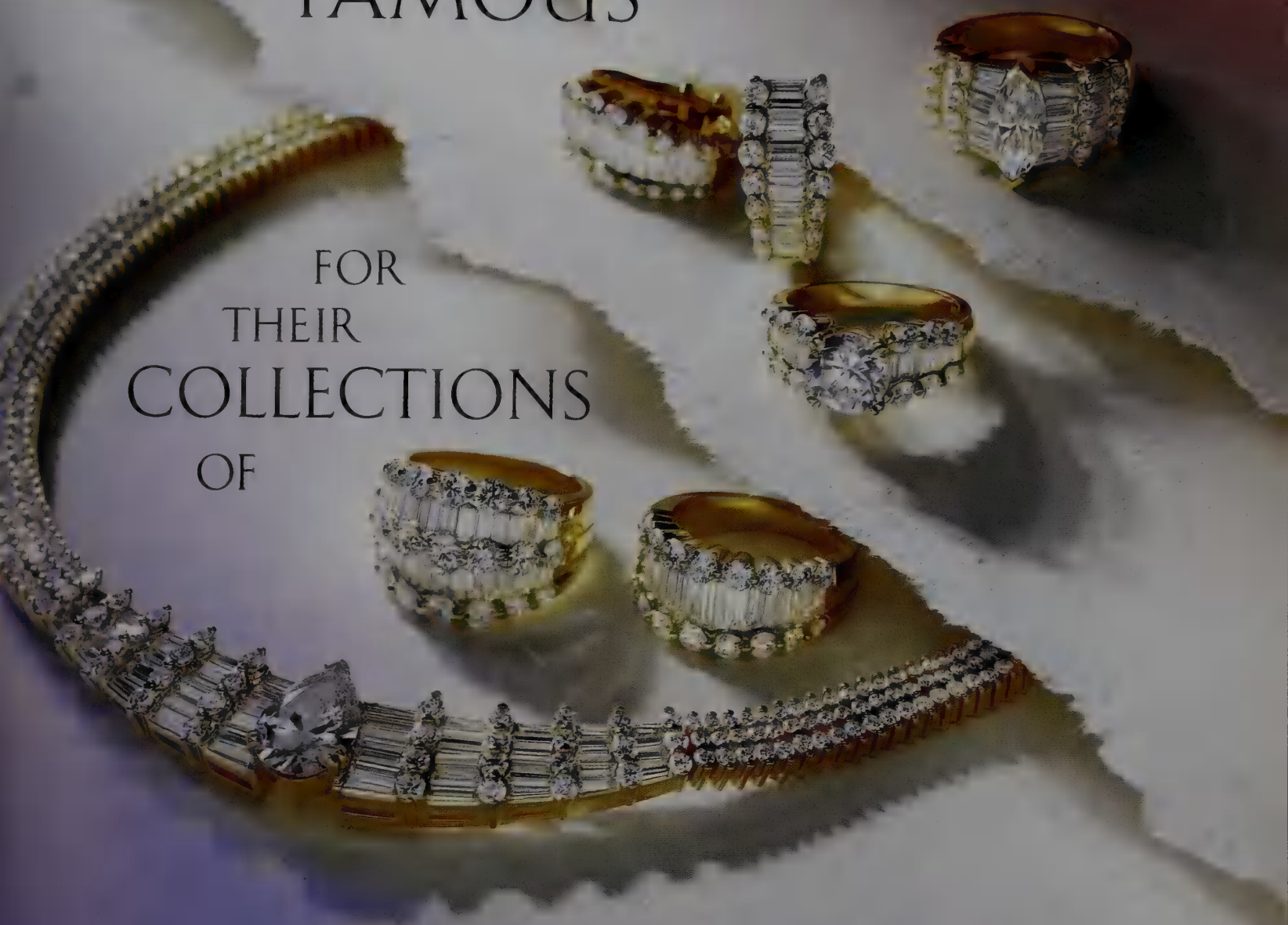

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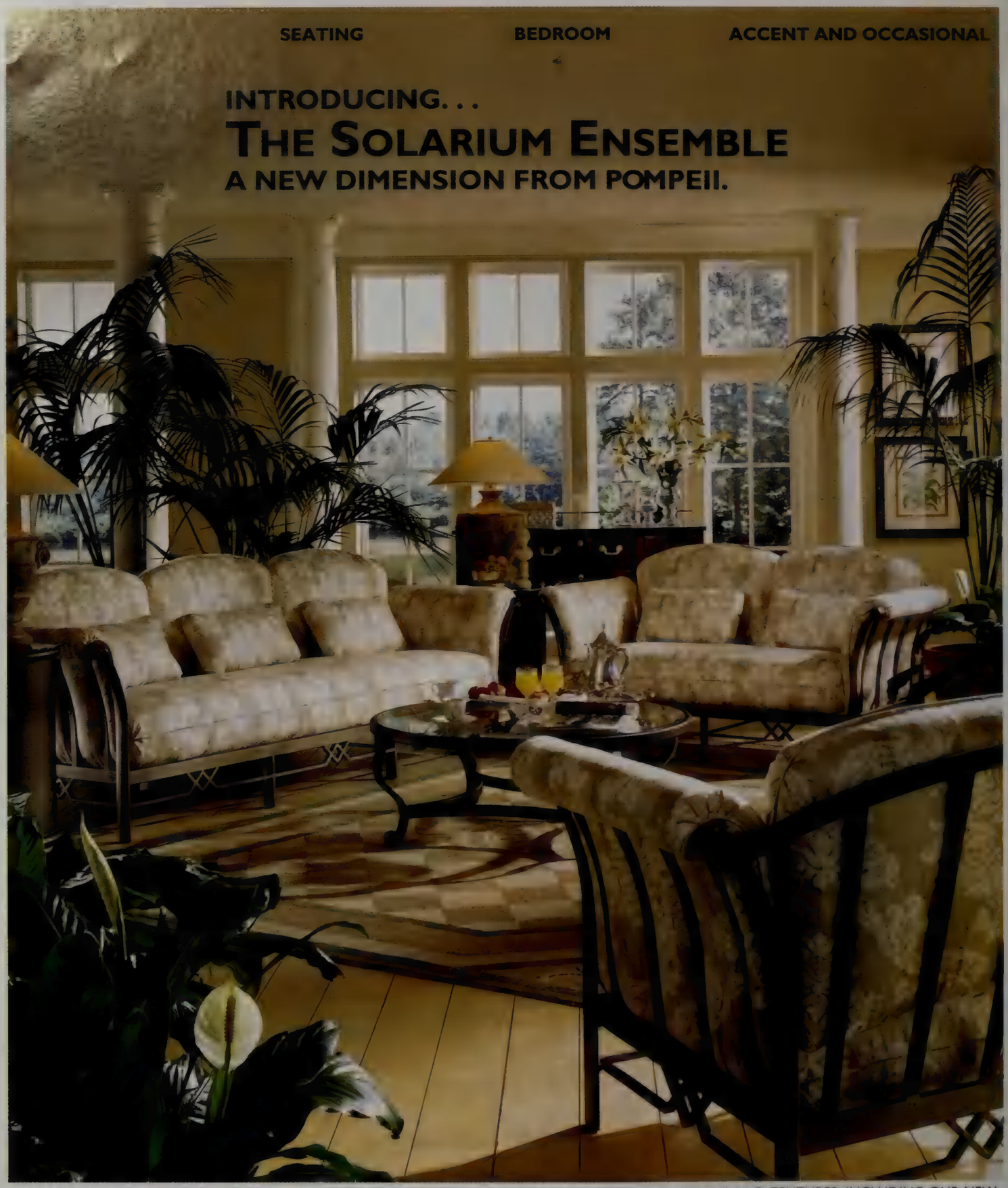

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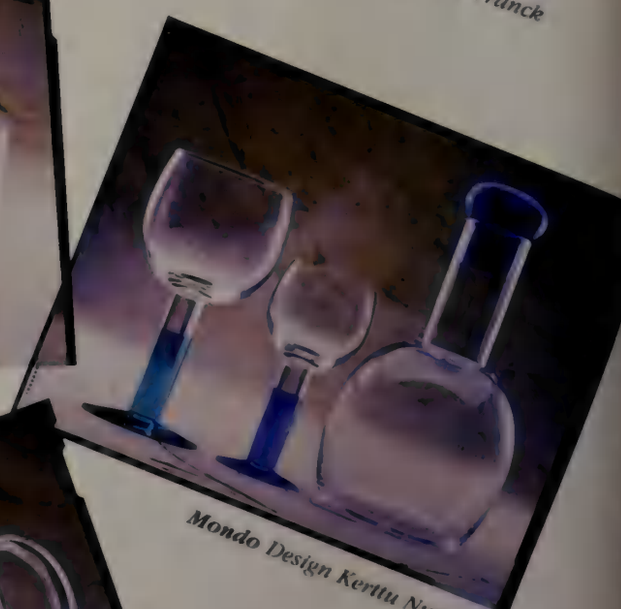

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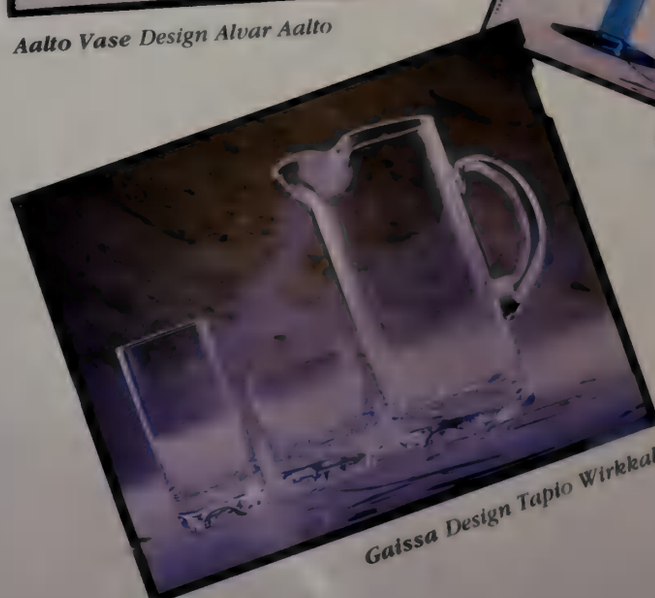

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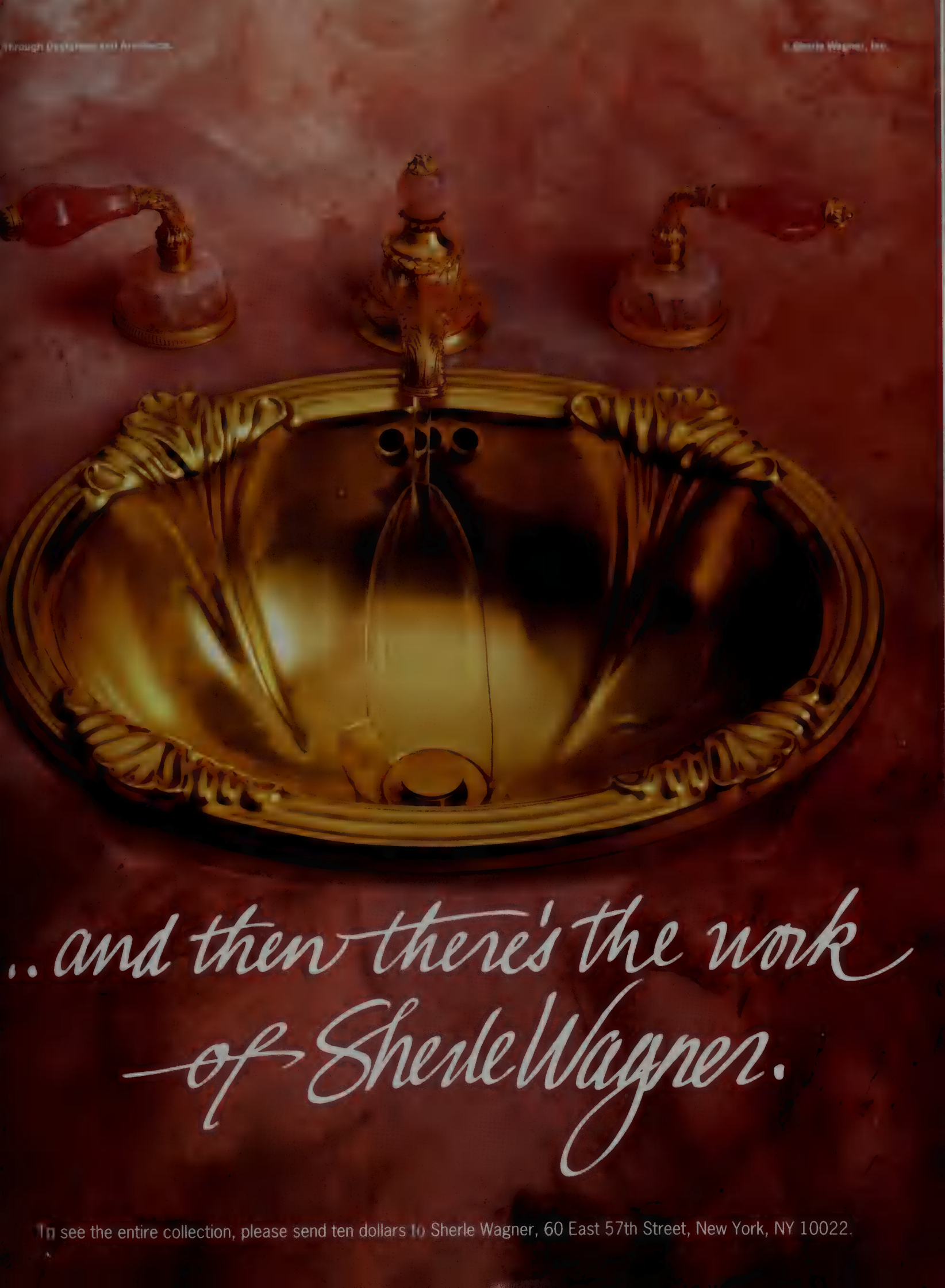
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THE MAVERICK COSTUME DESIGNER'S VIVID PARIS COLLECTION
continued from page 58

LEFT: Most of the beaded purses in Vassiliev's collection, including examples from the Empire, Louis-Philippe and Napoleon III periods, were found in Russia. BELOW: A table is heaped with 19th-century *souliers*. León Bakst–inspired imperial Russian purses flank a Turkish embroidered bag. BELOW LEFT: The entrance is jammed with paintings by Vassiliev's father and a circa 1780 oval portrait of a Flemish marquise. The 1910 parasols are Russian and French. At left is a circa 1913 Poiret knockoff; at right is a circa 1912 chiffon-and-velvet Russian dress.

"I live with period clothes—they're part of my everyday life," says Vassiliev in a histrionic drawl that threatens to shatter his apartment's romantic, richly layered atmosphere of prerevolutionary White Russia. "I know it's madness, but living in a museum is what I like. I work at home, so if it's a production of, say, Offenbach's *Tales of Hoffman* I'm designing for, I have at hand just the right dress from which to copy, line for line, the cut of a boned bodice. Of course, if you don't understand cut, you're cooked. That's why ballet companies and opera houses from all over the world come to me, for my knowledge of period costume and insistence on historical accuracy. That, and a certain poetic nostalgia for the Ballets Russes."

Vassiliev's ancillary collection of accessories ensures that his costumes, whether for *The Queen of Spades* for the Ballet West in Utah or *Anna Karenina* for the Hong Kong Ballet, are true to their epoch, right down to the last button, parasol, glove, fan and rope of pearls. "Authenticity and lavish productions are Alexandre's great specialties," says André Prokovsky, the choreographer of *Spades*, which opens in Salt Lake City on October 28. "Since the work is based on the novel by Aleksandr Pushkin and set in St. Petersburg in the Empire

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THE MAVERICK COSTUME DESIGNER'S VIVID PARIS COLLECTION
continued from page 62

"I know it's madness, but living in a museum is what I like," says Vassiliev.

years of the beginning of the last century, obviously Alexandre is especially suited to it."

"He's wildly imaginative, and his knowledge of everything pertaining to costumes is astounding," says Vassiliev's good friend Leslie Caron. "He knows how dresses have been built throughout the centuries, and he knows just by fingering fabric how it will behave when it's cut. His attention to detail also sets him apart—the period accessories are always exactly right."

These days Vassiliev's knowledge is being funneled into a Wiesbaden State Theater House production of *Swan Lake* set for February. Drawing inspiration from the moody, Gothic-flavored works of Rossetti and Alma-Tadema, he says he is having a good time manipulating pleated textiles that change color.

"I've gathered more than ten thousand photographs," he says. "They illustrate the evolution of fashion." ABOVE: A few of his 19th-century family albums. LEFT: A portrait of Vassiliev at age 16 by his father hangs above the Louis-Philippe *lit en bateau* in the bedroom. At left is a circa 1908 Russian silk dress; at right is a circa 1850 riding habit.

The collections that serve as reference material for Vassiliev supply as much of the decoration in his apartment as the furniture and objects. From his vast stock of evening slippers, a pair bought in Istanbul and stitched from a cashmere shawl and purple wool imitating broadtail is posed on a Directoire chair in the cochineal-papered salon. The other elements in this casual, sentimental still life are a portrait by the Ecole Française painter Amadeo Gras propped up against the Austrian chair's cane back and a well-worn album of photographs of the Russian imperial court. In the bedroom, painted Lanvin blue, a wall case that belonged to his late friend the Russian poet Irina Odoevtzeva frames dozens of eye-filling examples of Empire, Louis-Philippe and Napoleon III glass beadwork. He notes that, because beadwork may be the only applied art that doesn't fade with age, the purses, garters, suspenders, bottle covers and wallets are perfectly intact, save for the odd missing bead. The wall case is stripped of its glass front so that, while researching a

continued on page 66

These nine uncommonly talented designers now have something in common.

Muriel R. Cooper

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Zuzana Licko and Rudy VanderLans' work has had a crucial impact on digital typography. Their new concepts in graphic design have, through work in their seminal magazine *Emigré*, had a dramatic influence on our visual environment.

Katherine and Michael McCoy

During the 1980s, the McCoys, co-chairs of the Design Department of the Cranbrook Academy of Art, joined the ranks of the nation's most influential designers through their work on symbolism and semantics of design.

Achva Stein

Landscape architect Achva Stein sees her field as paramount to the very future of the planet whether it be the possibilities for urban agriculture, community gardens, the reclamation of ravaged landscapes or national parks development.

John and Nancy Jack Todd

A biologist and writer respectively, John and Nancy Jack Todd and their company, Ocean Arks Intl., have built a series of Living Machines, household- and community-scale sewage treatment and wastewater purification systems in several North American locales.

Lebbeus Woods

Lebbeus Woods is an architectural visionary who, through a stream of books and exhibitions, has delineated a series of compelling images of the future of architecture and urbanism. Woods is tenacious in his insistence that architecture aspire to poetry, to science, to philosophy.

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THE MAVERICK COSTUME DESIGNER'S VIVID PARIS COLLECTION

continued from page 64

production, Vassiliev has easy access to its contents.

Throughout the apartment are antique Anatolian kilims, burnished brass-and-copper samovars, pictures crowded hugger-mugger on the walls, and substantial, exuberantly carved mahogany furniture. "My idea was that the apartment should look like an estate in the Russian countryside somewhere between St. Petersburg and Moscow at the time of Turgenev, meaning the late 1840s—my favorite period in furniture," says Vassiliev. "The house I had in Moscow before moving to Paris was very much the same." Among the pieces typical of those the Russian aristocracy might have had in the last century are a mahogany table with a dolphin base that finishes amusingly in lion's paws and a straight-backed sofa covered in claret velvet, adorned with eagles and ending in swooping rolled arms.

Vassiliev sees his success as a designer as having iron links to his life as a collector. "There is no question—I never would have made it if I hadn't had this mass of documentary things to back me up. Cecil Beaton and Andy Warhol were famous collectors; my collections inform my work in the same way their collections informed theirs."

The son of a costume and set designer for the Bolshoi and of an actress who was a friend of Chekhov's widow, Vassiliev took his baby formula in his mother's dressing rooms. A family friend, Alice Vronska, was a ballerina who danced with Anna Pavlova for Czar Nicholas II. "My parents were both very well known," he says, "and we lived in an old and spacious flat in Moscow. Although the money they earned would have bought little in the outside world, in Russia at the time it was quite enough to live on comfortably. Certainly I never wanted for anything."

By 1970, Vassiliev says, Russians had become so steeped in the thinking that powered the revolution that they had literally discarded all possessions that reminded them of the country's czarist past, which they viewed as decadent and bourgeois. "There was barely an antiques shop in Moscow as little as twenty-five years ago," he says. "In those days everyone thought old objects and clothing would be useless in the Communist world. And so they threw them in the dustbin."

Twelve-year-old Alexandre, on his way home from school, was right behind them, giddily retrieving icons, silver, books—and dresses. Repairs and laundering fell to his mother. To build his collection he even placed notices in newspapers asking readers to dig into their closets and attics. People responded with offers of *kokoshniks*, or headpieces, embroidered with pearls and precious stones.

After graduating from Moscow Arts Theatre, founded by Stanislavsky, and working for a year as a designer at the city's Dramatic Art Theatre, Vassiliev arrived in France in 1982. Planning to stay two months, he was shut out of Russia, which denied him an entrance visa, for eight years. "I was considered a cultural danger," he says. "At a time when the official line was that those who traveled to the West could not survive, I was terrifically successful. And I dressed up a lot. I don't think they liked that."

Success was not instant. Vassiliev's early days in Paris were filled with work, money, lodging and language problems. To stay alive he sang Russian songs with a Slovak friend at the Café de la Paix and Les Deux Magots. Slowly he found work at the Théâtre de Paris and the Avignon festival. Getting his costume collection out of Russia after a number of frustrating years was a watershed. Little by little he has added to it.

"You must remember that the core of my collection was built first on no money and then on very little money," says Vassiliev. "I'm doing all right now, but there are still days when I have to choose between paying the phone bill and buying an old belt buckle. And of course I always buy the belt buckle." □

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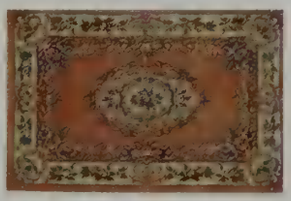

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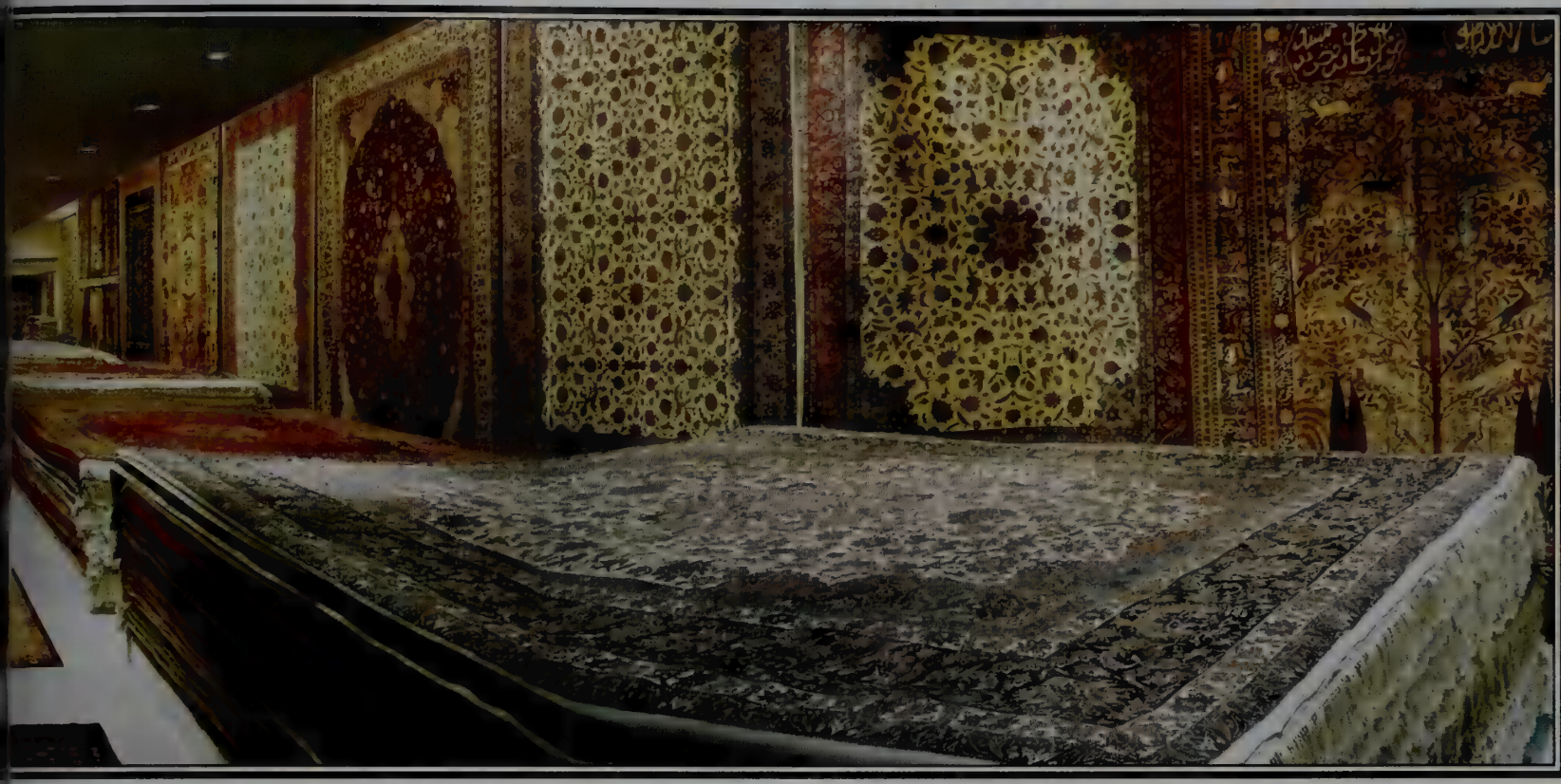

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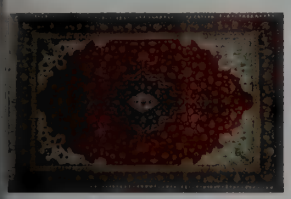

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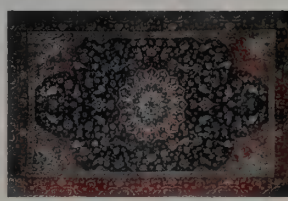

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A view of the Blue Room of Miss Tully's apartment in the Hampshire House showing on the left a secretaire à abattant by J-H Riesener.
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A HISTORIC FASHION TROVE IN PARIS

By Evan S. Porter

The sight of a bat, with its pleated wings plying the skies over the Japanese emperor Tenji in the seventh century, inspired a court artisan to stretch a flexible material over a rigid frame. A folding fan could now provide the emperor with a relieving breeze. Others of the court would follow suit, and so began a new fashion that would eventually make its way from the Far East to the West.

Located on the Right Bank, on the boulevard Strasbourg in a north-central neighborhood a short walk from the place de la République, the Hoguet Fan Museum and Atelier is one of those small, endearing Parisian phenomena that have become increasingly rare with the passage of time. Its environs were once the heart of the flourishing fan craft for which Paris was world-renowned at the turn of the century. Even today the quarter is still the center of the wholesale market for ready-made clothing. Prospective pa-

PHOTOGRAPHY: MARINA FAUST

ABOVE: Succeeding a long line of fan makers, Anne Hoguet—seated among silk, paintbrushes and trimmings—founded Paris's Hoguet Fan Museum and Atelier last year. The collection spans three centuries, from 18th-century silk fans to haute couture designs.

ABOVE: A Belle Epoque showroom, built by a fan maker in 1893, is filled with walnut cabinetry. Shallow drawers store standard-size fans, while glazed cases exhibit the swan-plume fans favored by royalty. RIGHT: A circa 1850 fan, at left, typifies Rococo Revival style with its pierced mother-of-pearl sticks, gilt borders and pastoral scene. At right is a circa 1775 fan mounted on sculpted ivory sticks.

continued on page 74

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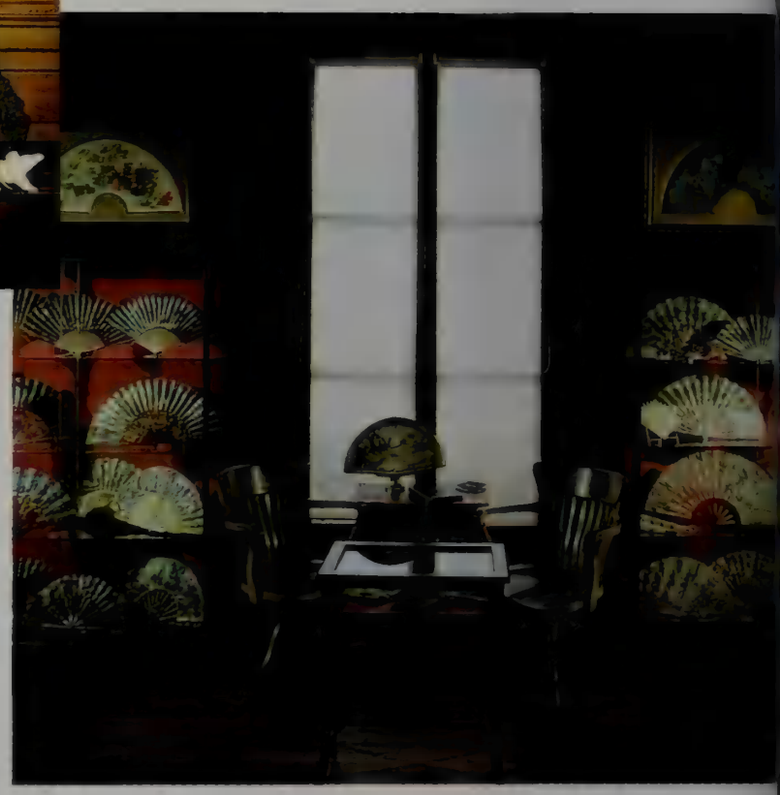
A HISTORIC FASHION TROVE IN PARIS
continued from page 70

LEFT: An 1880 masquerade fan—mounted on sticks with an ebony-and-ivory figure of Mephistopheles—features a Chantilly lace leaf inset with a velvet eye mask. BELOW: Above the cabinets hang 19th-century hand-painted floral maquettes of fans. Prominent ornamental sticks distinguish a group of 18th-century fans, in the cabinets at left, from the 19th-century fans with larger leaves, at right.



trons no longer arrive by horse-drawn omnibus running along the *grands boulevards* with which Baron Haussman embellished the city in the nineteenth century. But nearby are the Théâtre de la Renaissance, which has entertained audiences since the same era, and the St. Martin gate, which marks the former city limits.

Despite the fan's fall from fashion, the atelier is quite active. Anne Hoguet, the fourth generation of Hoguets to practice fan making, closely oversees the work of her two assistants, who prepare the leaves of lace, organza and silk decorated with floral motifs or figures, as well as feathers and trimmings.

Hoguet accepts special commissions from such haute couture figures as Nina Ricci and Christian Lacroix. For Lacroix's last winter collection, she crafted a fan in ivory antique lace to match the wedding dress that traditionally closes every fashion show. Hoguet has also carried out the designs of Karl Lagerfeld, the fashion designer most noted for his use of fans. The Hoguet atelier makes fans for opera, theater and cinema costuming, as well as for private individuals. It is the only remaining atelier for the creation and restoration of fans in France.

The museum, inaugurated last year, is funded entirely by the Hoguets. As curator, Anne Hoguet hosts groups by appointment and receives the public on Tuesdays. Showing the collection, which comprises hundreds of fans from the eighteenth, nineteenth and twentieth centuries, she acquaints visitors with the difference between brisé and pleated fans. She emphasizes the Restauration period, her favorite, she says, "because of its romanticism."

Inside a Napoleon III–period building, a labyrinthian set of hardwood stairs leads to the museum's exposition room, a perfectly intact example of Belle Epoque style. Built by a fan dealer in 1893, the room is lined with shallow walnut drawers, glazed cabinetry and a blue fleur-de-lis wallcovering. On rainy Paris days in the past, clients could linger near the warmth of the imposing fireplace while choosing a fan.

Anne Hoguet's family has been involved in fan making since 1872, when her great-grandfather Joseph Hoguet Duroyaume started his workshop in the Oise region north of Paris. He crafted sticks for fans with exotic materials that

The printed fan could extricate those at a loss for conversation with current events, calendars, maps, psalms, opera scenes, literature or classical myth.

continued on page 78

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A HISTORIC FASHION TROVE IN PARIS
continued from page 74

ABOVE: Bold motifs and a range of materials characterize Anne Hoguet's collaborations with haute couture designers, including a Spanish-style black lace fan for Isabel Canovas and a rigid lacquered fan for Karl Lagerfeld. Gold scissors, embossed leaves, a hand of cards and cut horn inspired fans by Hoguet's father, Hervé Hoguet. RIGHT: A 19th-century silk leaf undergoes repairs in the atelier.

arrived from Dieppe, a major port city of France and an inevitable stop on the fan trade route from the Far East to Paris. Black or white mother-of-pearl, tortoiseshell, bone, horn and precious woods were sculpted, ornamented with guilloche or openwork, engraved or inlaid with gold. Then they were sent on to Paris to receive their leaves of embroidered lace, "chicken skin" (a type of fine calfskin), vellum parchment or silk painted with mythological figures or scenes of gallantry.

The fan trade to Europe had begun during the sixteenth century, when merchant marine fleets brought lacquerware, silk and porcelain from the East to the Iberian Peninsula. Among the cargo was the truly portable folding fan, not the flabellum used in religious rituals, which Europe had inherited by another route from the ancient Egyptians via the Greeks.

Catherine de Médicis introduced the fan to the French court in the sixteenth century, and by the eighteenth century it had become an essential accessory to every European court lady. Mme de Staël, the woman of letters of the early Romantic period, wrote, "The woman of breeding differs from others in her use of the fan. Even the most charming and elegant woman, if she cannot manage her fan, appears ridiculous."

Louis XIV incorporated fan makers into a guild under his patronage, and by 1753 there were one hundred and fifty master fan makers in Paris alone.

During this golden age of fan usage, etiquette demanded of a lady a serpentine exchange of romantic intentions. Books with instructions on fan language came out across Europe. One—first published in Spain, then translated into German and English—taught over fifty signals with mean-

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A HISTORIC FASHION TROVE IN PARIS
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ings that ranged from "follow me" to "I love another."

As a prompter of memory, the printed fan could extricate those at a loss for conversation with current events, calendars, maps, psalms, opera scenes, libretti, literature or classical myth. Novel game rules might incite a hand of cards to fill a pause; a reminder of dance steps might guide lost feet. Aside from its social uses, its cooling airs kept heavy makeup intact and provided relief for women in tightly bodiced dresses mingling in poorly ventilated châteaus.

The advent of fans printed with text foreshadowed more mundane uses, and the French Revolution ended an exclusively aristocratic usage. Slogans advertising the Lover's Agency and Jacobin revolutionary principles appeared on their leaves.

Though the folding fan would remain popular until World War I, reaching a high point during the Belle Epoque, its role shifted as cheaper printed fans vaunting the qualities of various resorts, hotels, restaurants, cigarettes, beverages or perfumes became prevalent. No longer a basic tool of social life for a woman of stature, it was reduced to a costume prop for formal occasions such as royal ceremonies, weddings, balls and evenings at the theater. The separation of its function from fashion was suddenly consummated in the Roaring Twenties, when women were no longer required to demur behind a fan. Officially, their newfound directness became socially acceptable.

Not suspecting that a fan could have such a rich cultural history, one might, unjustifiably, overlook the Hoguet family enterprise. But a delightful discovery awaits the inquisitive. Anne Hoguet's enthusiasm for and dedication to the fan's history is everywhere present in the museum. Her especially prized brisé fans of the Restauration, with their painted scenes deftly applied on calfskin, figure prominently. Of the eighty-two *éventaillistes*, or fan makers, who, at the turn of the century, kept shops in Paris, the Hoguet atelier and museum is lone testimony to the surprising destiny of the folding fan. □

Jacobin revolutionary principles appeared on fans' leaves.

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CATHERINE MARIOTON REMEMBERS

THE NOTED ILLUSTRATOR RECALLS FASHION'S GOLDEN AGE

By Michael Peppiatt

"I began to draw at an early age. Drawing was as natural as breathing for me."

PHOTOGRAPHY: MARINA FAUST

"While walking in Paris or on a trip to Normandy, I would think about clothes and make up scenes with people wearing them," says Catherine Marioton (right), who chronicled 1920s French fashions as an illustrator for magazines and the great couturiers.

ABOVE LEFT: For the July 1923 issue of *Art Goût Beauté*, which was devoted to Spain, Marioton sketched an embroidered dress by Jeanne Lanvin, left, and an evening dress by Jacques Doucet. ABOVE RIGHT: *Solitary Reflections* is her rendering of a leisure dress she designed.

At a sprightly ninety-three, Catherine Marioton remains almost as keen-eyed as when she was producing elegant and evocative fashion drawings in the 1920s. However much life has changed since the Années Folles of her youth, little escapes her; but even she supposed the charming scenes she created decades ago had long been forgotten. So it was almost with disbelief that she spotted, a short while ago on her own street in Paris, a drawing she had once made staring at her from the cover of a book on display. Leafing through the volume, which chronicled Paris fashions of the 1920s, she came across a score of other drawings of hers that she had not seen, or even very much thought about, for close to seventy years.

"I mentioned it to my son, Claude, when I got home," Marioton recounts, "and together we started rummaging through our family archives to find out which drawings and magazines we still had from that period. You see, when I married Claude's father in 1927, I stopped drawing completely. That's how things were then when you married—you did not work. But it had been fascinating for me as a young girl to see the Paris fashion world firsthand. I had always been interested in clothes, and I began to draw them from a very early age, first as a hobby and little

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THE NOTED ILLUSTRATOR RECALLS FASHION'S GOLDEN AGE
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"I became so fascinated with clothes that I started designing and drawing creations of my own," says Catherine Marioton. RIGHT: *Autumn* and *Winter*, which she did in Paris in 1925, highlight ensembles and tableaux inspired by what she had observed while in the Bois de Boulogne. At left is a white-fox-fur-trimmed coat; at right, a yellow coat with mink.

by little as a profession. Drawing was as natural as breathing for me, partly perhaps because both my father, Jean, and my grandfather Edouardo Zamacoïs were painters. But I forgot about it once I had a husband and family. And if I hadn't seen that book, I'd probably never have looked at my drawings again."

Out of commodes and armoires came an astonishingly fresh record of the 1920s in Paris—scores of illustrations and original colored drawings of the period, with the fashions of the day displayed in an atmosphere of racy elegance. "The couturiers used to give me sketches of what they were doing and swatches of material, and I would work up whole scenes with different dresses and accessories against an imaginary background," Marioton explains. "Then

ABOVE: *Going to the Ball* depicts an evening gown she envisioned in white ottoman silk and bold vermilion shantung silk. The model, draped with strands of Murano-glass pearls and holding an ivory silk fan, stands against a backdrop of striking Art Déco wallpaper.

BELOW: A trio of 1926 outfits by Marioton: from left to right, a wool morning dress with side buttons; an afternoon dress of embroidered yellow silk; and a black satin evening cape decorated with gold and silver embroidery, an orange-yellow silk lining and a boa collar.

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THE NOTED ILLUSTRATOR RECALLS FASHION'S GOLDEN AGE
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A carefree but absolute chic reigns over the world Marioton brought to life.

Catherine Marioton was not content with simply delineating fashions; she would invent entire environments to bring the clothes to life. ABOVE: Three 1925 watercolor-and-gouache drawings present her ideas for a satin cocktail dress, left, and afternoon dresses and a suit, center and right.

ABOVE: An illustration titled *The Last Powder Puff Before Going Out* portrays a model in an Art Déco setting costumed in Marioton's innovative tight-fitting black satin dress with lace arms and overskirt. Below is a study of a commode she devised to organize fashion accessories that she thought were essential for a woman's total look.

the drawings would be published in the main French fashion magazines, such as *Art Goût Beauté*, *L'Art et la mode* and *Chiffons*, which didn't use photographs. So the only way the great couturiers of the day—Lanvin, Poiret, Worth, Patou—could get their new models more widely known was by having them drawn."

A carefree but absolute chic reigns over the world that Catherine Marioton brought to life through her drawings, which have a sparkling clarity and an economy of line all her own. At the socially correct moments around the calendar—at garden parties and games of golf, on the boardwalk at Deauville, at hunts and in salons—her fashionable heroines, attended by bland, well-dressed youths, indulge in an innocent orgy of narcissism. Sometimes they are pictured alone, gazing into a mirror, or rushing to embrace an equally fashionable girlfriend. But whatever happens, each tunic sits perfectly, every pleat falls *comme il faut*, and no accessory is overlooked. The pearl-embroidered crepe de chine or the ermine cape, baptized with names like "Frivolité" or "Fugitive," dictated the whole, of course, from handbag to shoe, jewelry to hat, and even such apparent minutiae as the fan or opera glass chosen for an opening night. Marioton was as adept at conjuring up these myriad effects as she was at presenting her cast of characters at Longchamp or at the ball.

"You couldn't neglect any of the details," she recalls. "For example, if a woman had the misfortune to go out into the street without a hat, it would be assumed she was a servant. Life was more complicated in that way, it's true, because there were all kinds of

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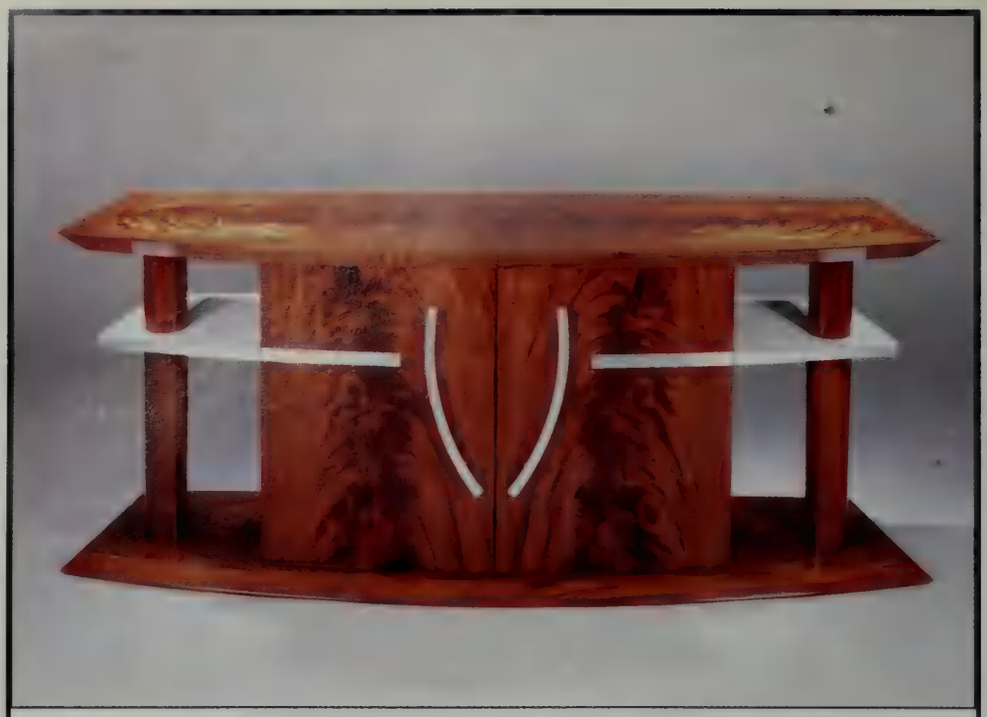

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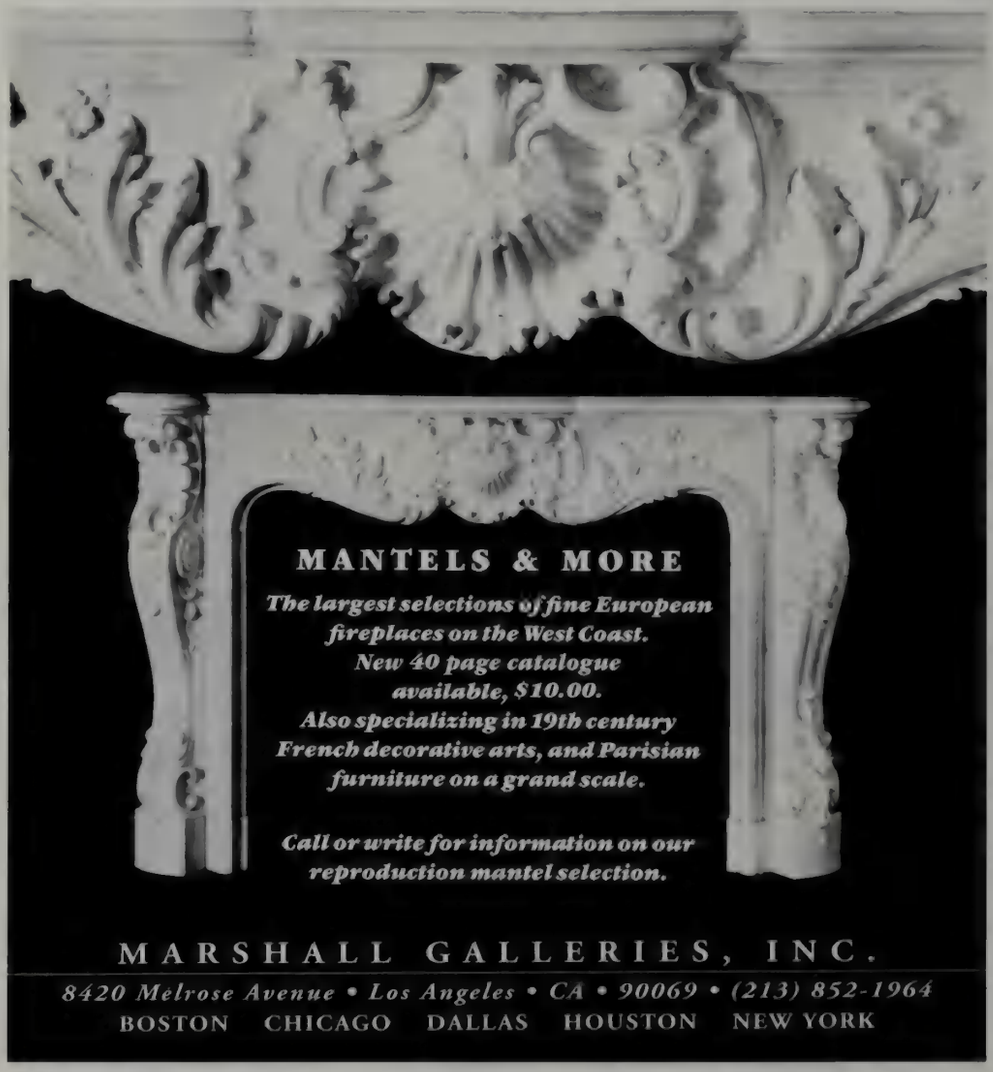

THE NOTED ILLUSTRATOR
continued from page 88

niceties to be observed, not only in your dress but in your dealings with society altogether. But you generally knew what to expect, and that was comforting. I suppose we were living through the last moments of the nineteenth century, although we imagined we were being very modern and daring. People with solid fortunes led an existence that is difficult even to imagine now. A lady in society would change her clothes four times a day, for instance, and she would have a maid whose full-time occupation was to look after her mistress's wardrobe.

"Those people lived in another sphere," Marioton continues, with an amused light in her eye. "Once they'd seen the winter collections they would leave Paris for the Riviera. From May to early July they would return to Paris for the receptions, the new plays and the races. Aristocrats made a point of leaving Paris again before July 14 to avoid Bastille Day, after which everyone spent the rest of the summer with their families on the Normandy

"We were living through the last moments of the nineteenth century, although we imagined we were very modern."

coast, going to more horse races and to the casino. In the early autumn they went to their country estates to hunt, then it was back to Paris for the winter social season."

Catherine Marioton was given an early introduction to Paris society by her uncle, Miguel Zamacoïs, a well-known playwright and journalist who took her to meet the designer René Lalique (who made a beautiful ring for her), the composer Camille Saint-Saëns and the actress Sarah Bernhardt. She especially remembers the latter, and the crowds of young girls

continued on page 92

Mark Hampton

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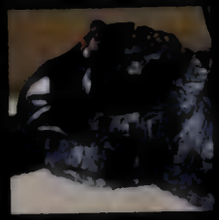

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THE NOTED ILLUSTRATOR
continued from page 90

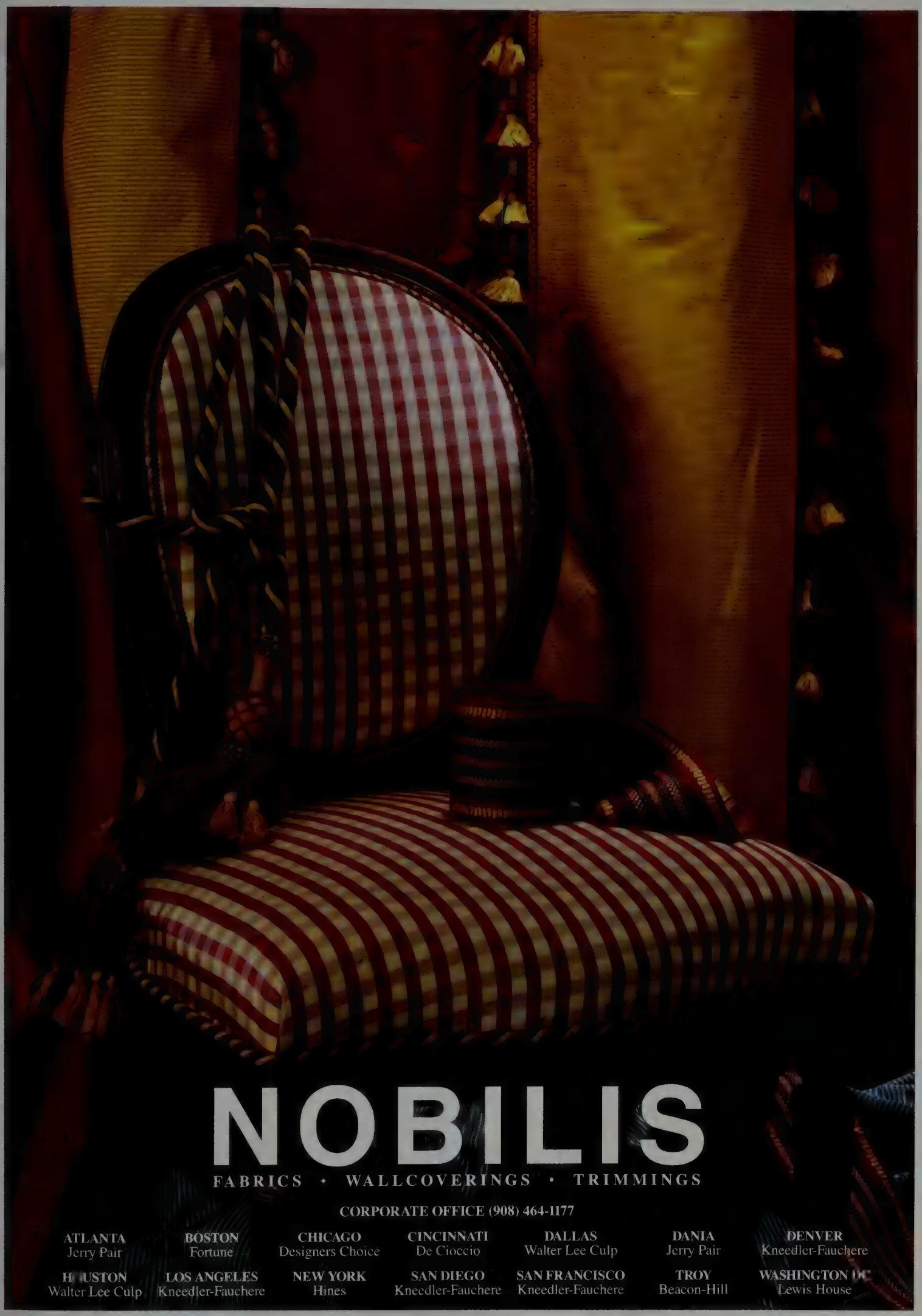
who stood around for hours in the hope of catching a glimpse of France's greatest star as she was swept in her horse-drawn carriage to some glamorous occasion.

"People had a very grand sense of style then," Catherine Marioton muses. "I remember one very rich old lady who lived all alone in a huge house in its own park near the Arc de Triomphe. I used to call on her with my uncle, and as we waited we could hear her coming through the various reception rooms toward us with her satin train rustling over the parquet floors. She had eighteen servants and twenty horses, even though she never went out and seldom received."

Another grande dame, though of a quite different kind, was Jeanne Lanvin, who ran her business with an iron hand. "She was extremely professional, and I think that was the key to her success. She had such influence over Paris society that the comtesse de Noailles insisted on being buried in a Lanvin dress," Marioton recalls approvingly. "That gives you an idea of how important people felt it was to keep up appearances—to the very last!"

> "People had a grand sense of style then," Marioton muses.

Now that her drawings have been republished and more recently gathered together as an exhibition, Catherine Marioton finds herself living more and more in the decade when she was very young and Paris promised everything a romantic girl might dream of. "How lucky I was to have been part of all that," she says with a smile. "There was such excitement in the air, you felt something marvelous was going to happen from minute to minute. To me the whole period still seems very close, because it was so intense." □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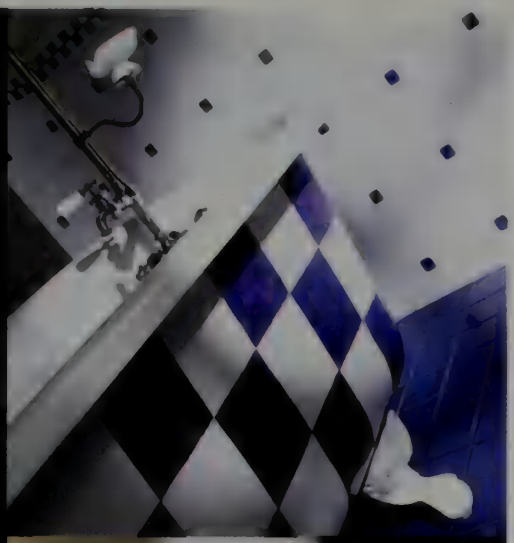

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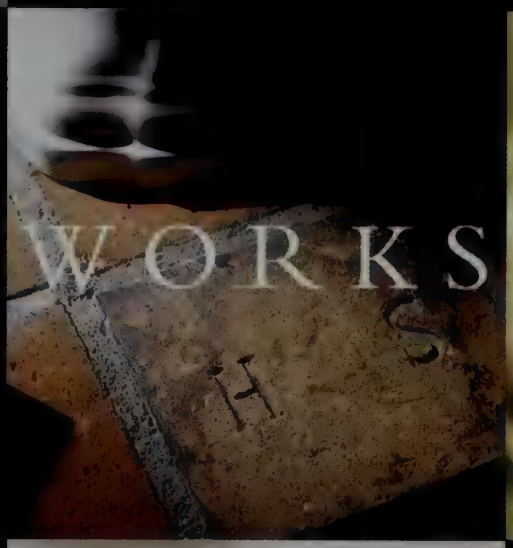

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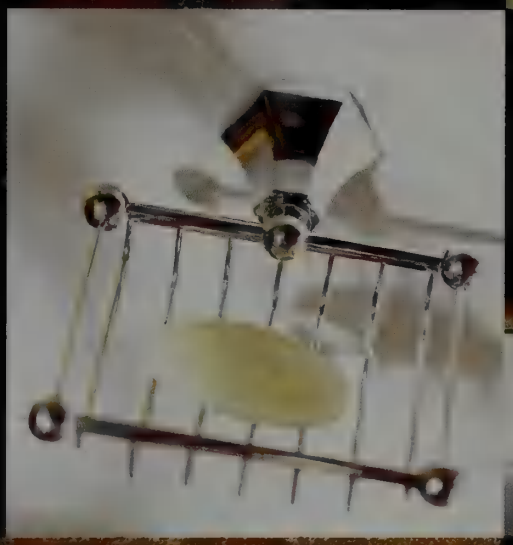

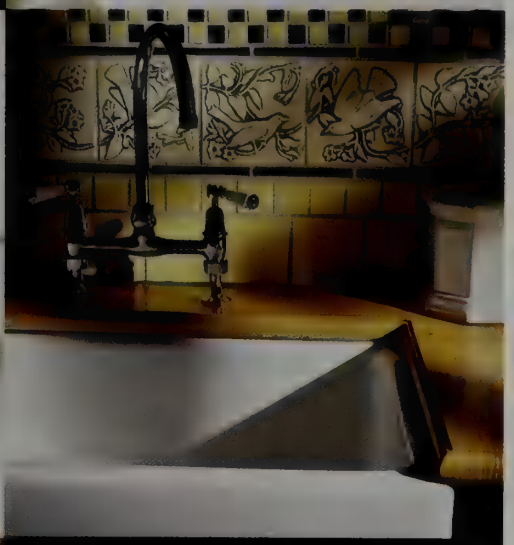

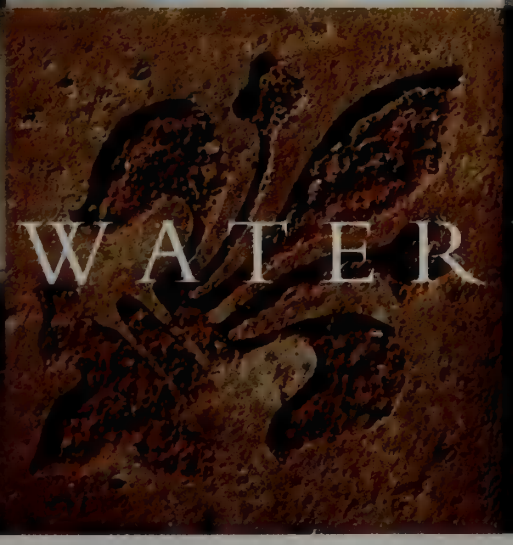

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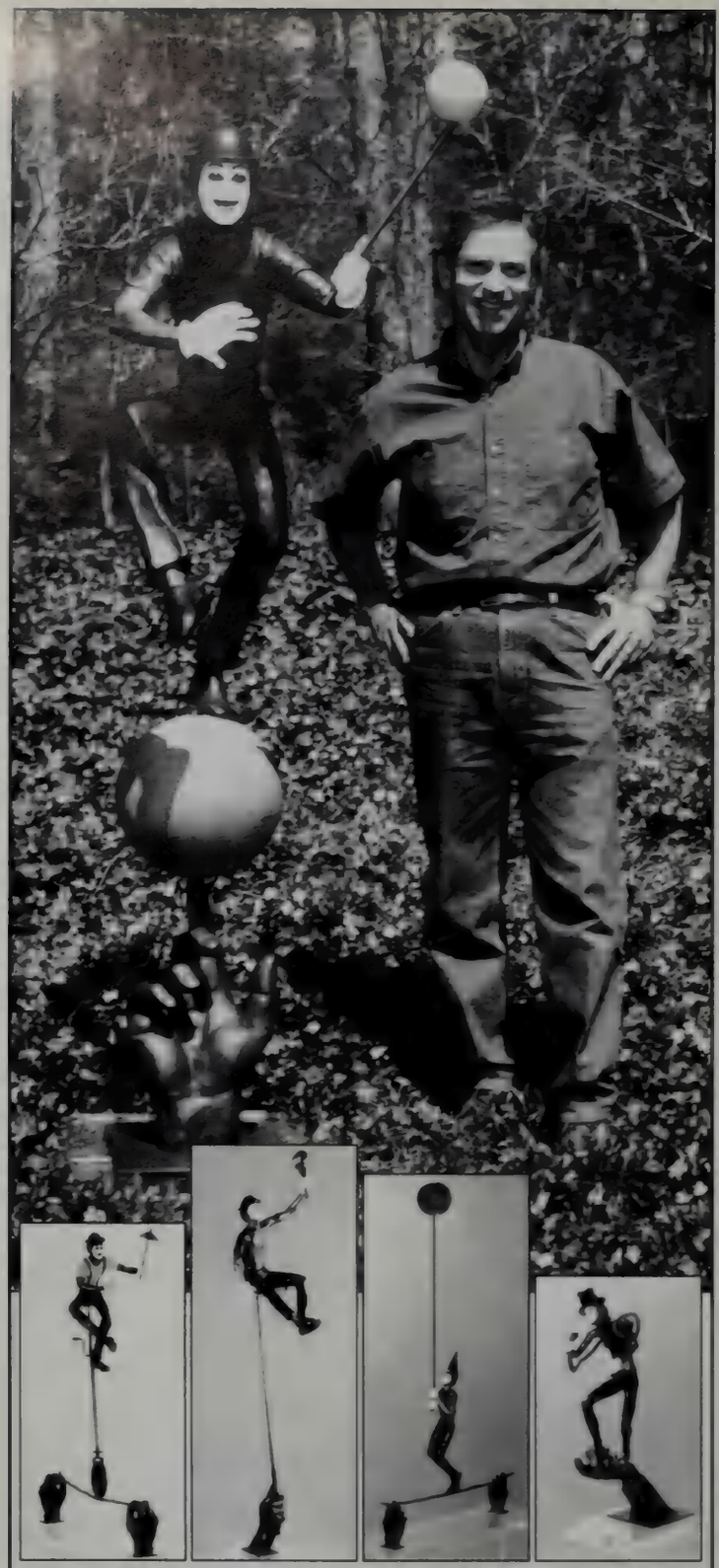

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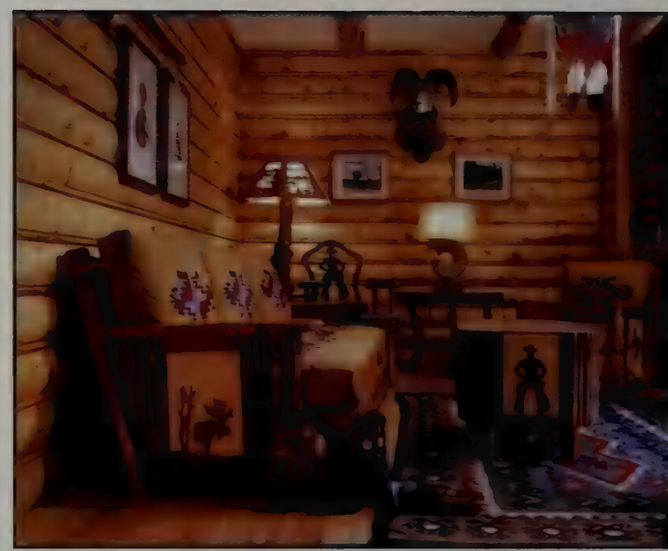

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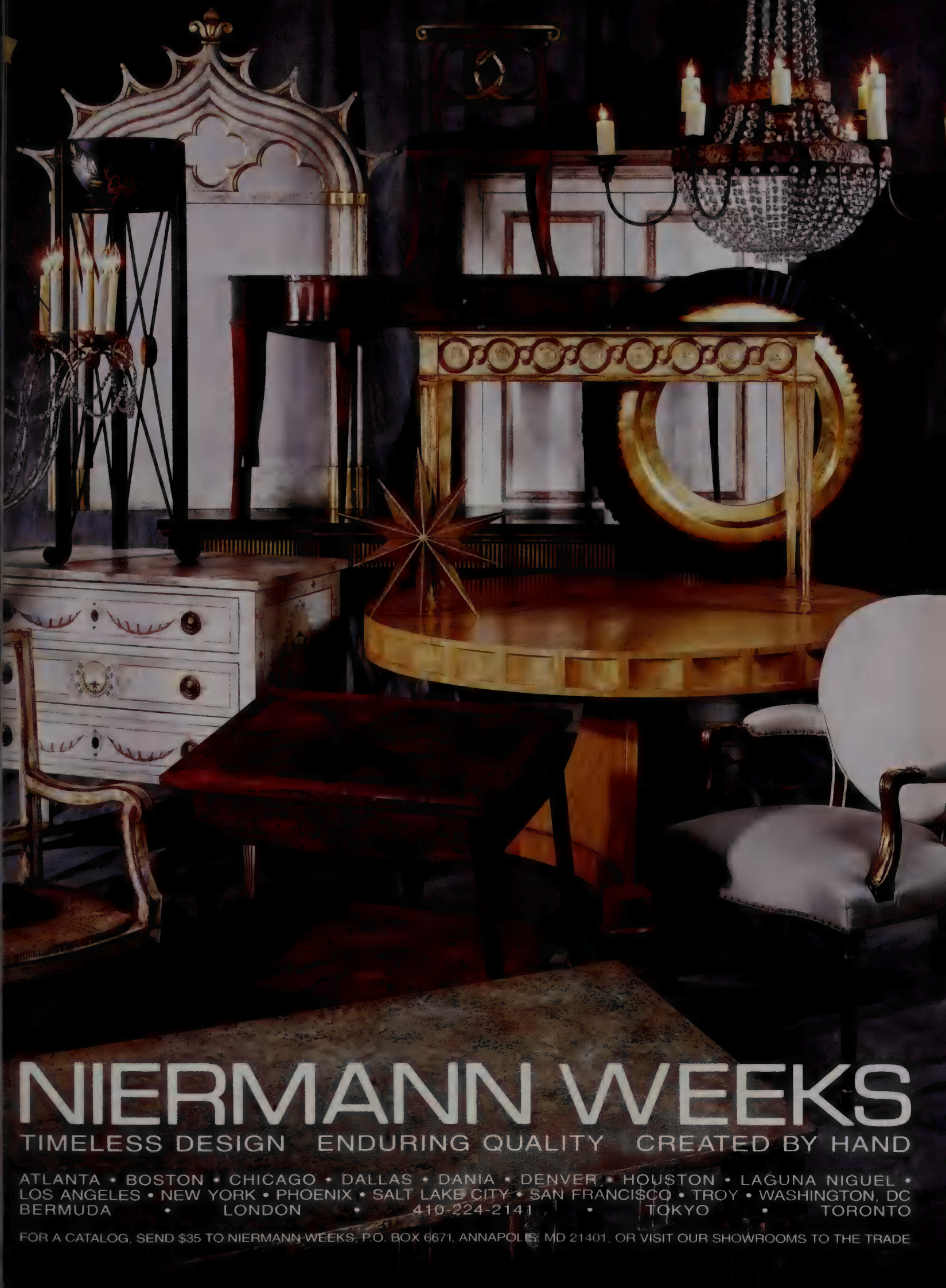
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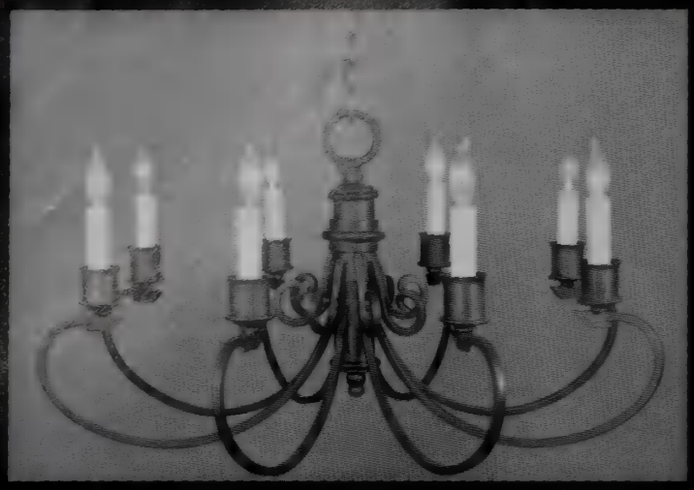

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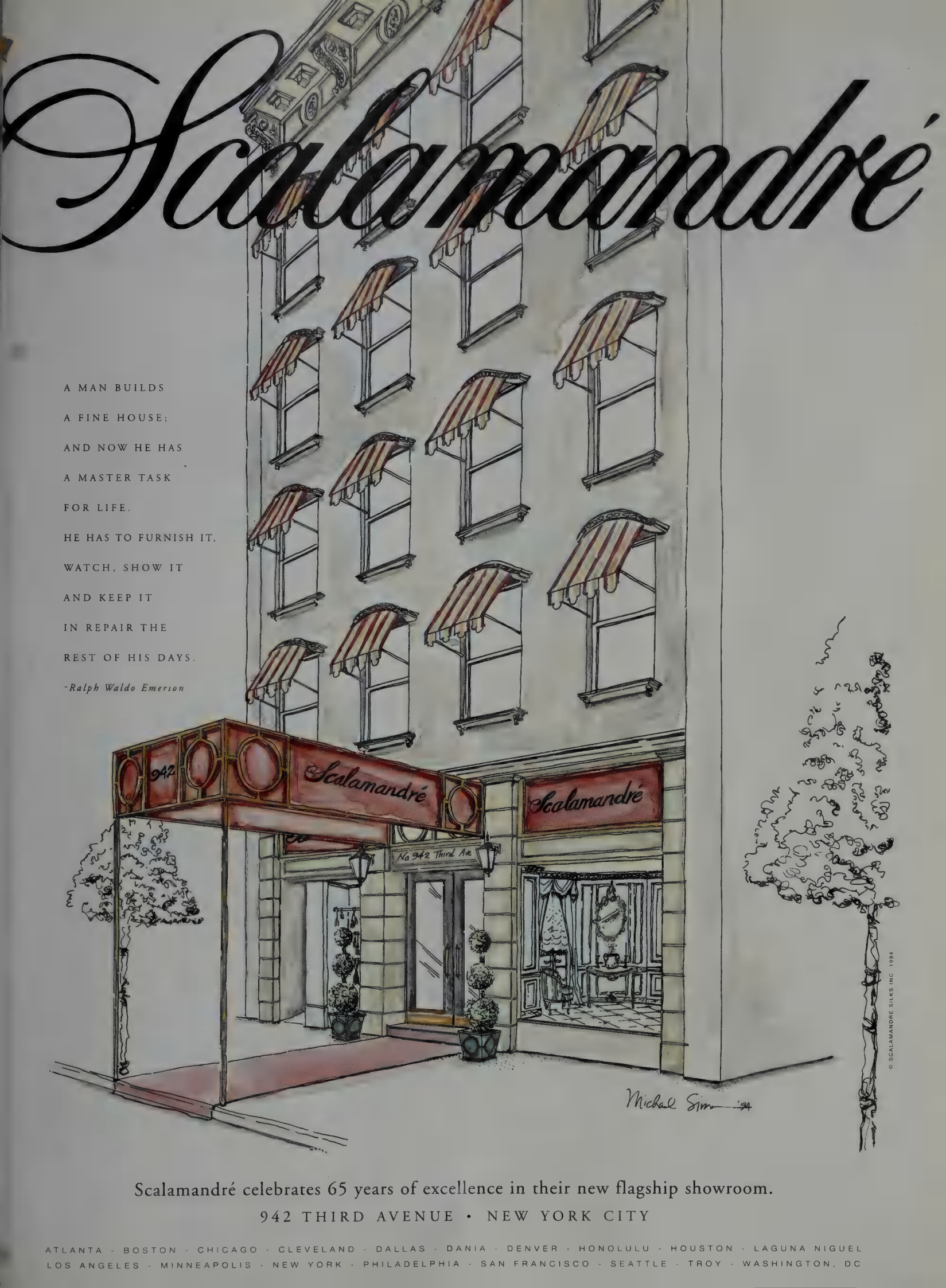

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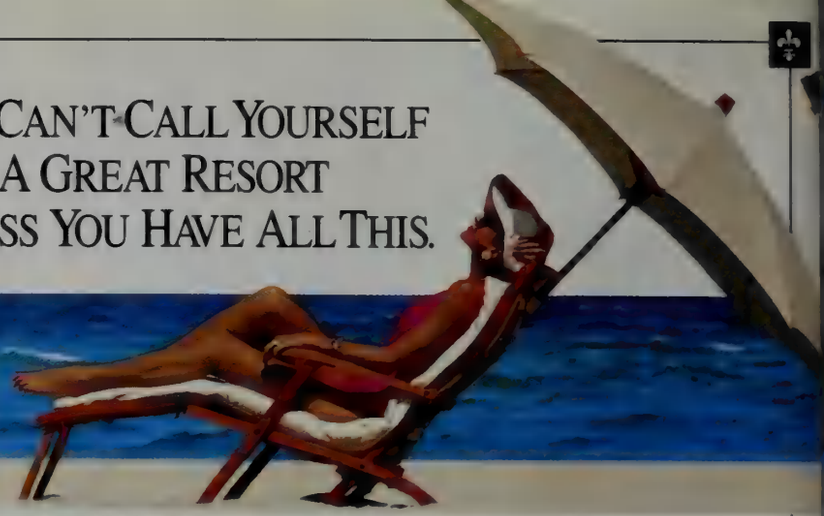

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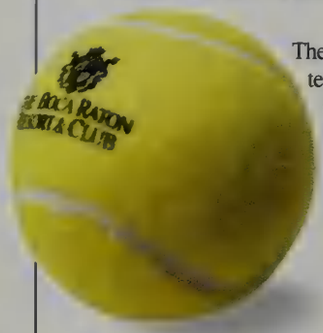

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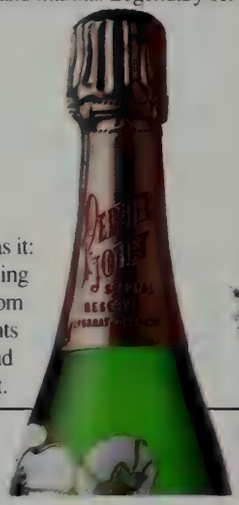

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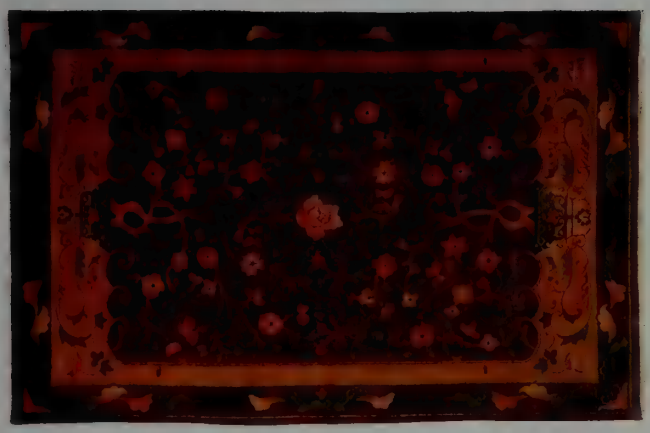

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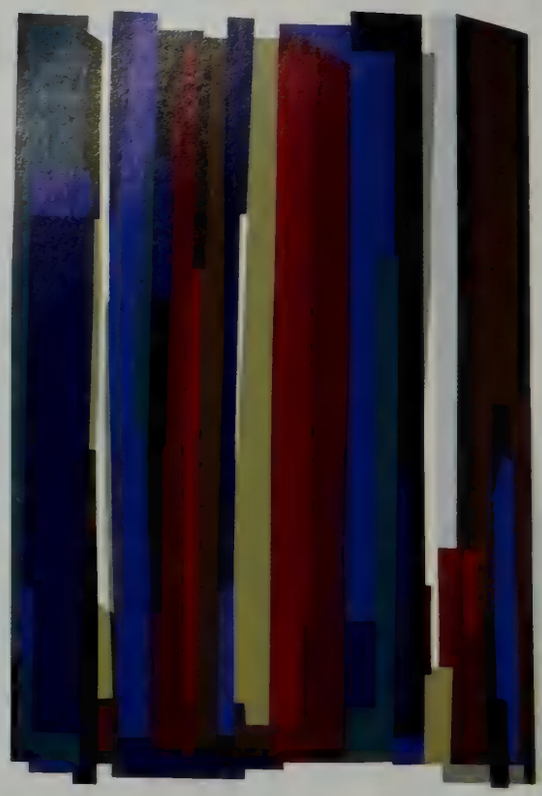

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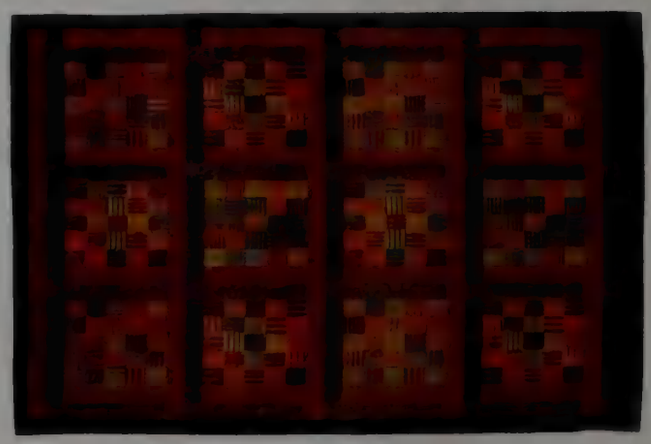

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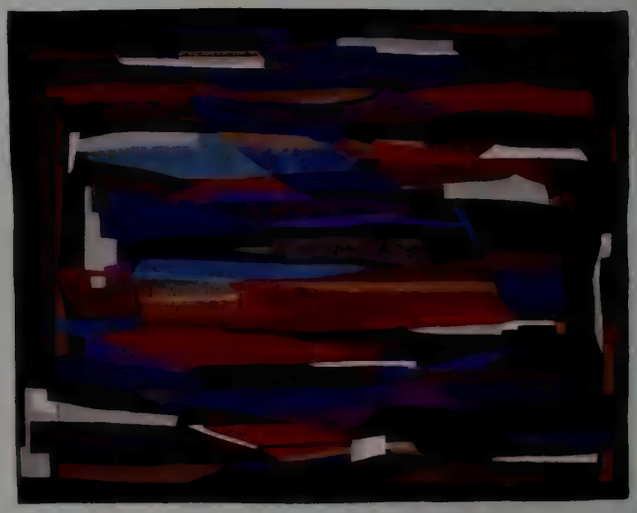

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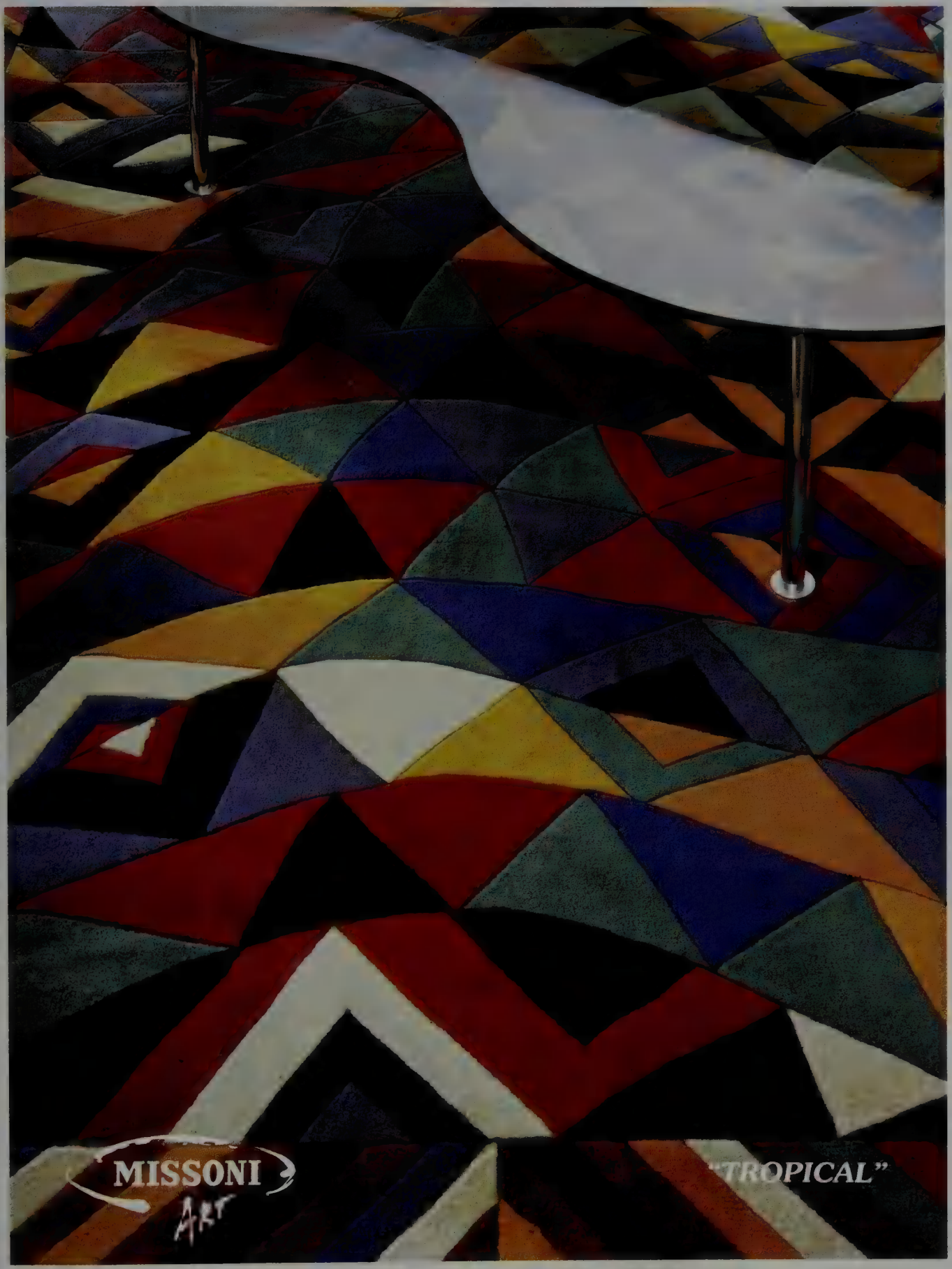

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THE TELEPHONE'S NEW BELLS AND WHISTLES

By Nicholas von Hoffman

AT&T's VideoPhone 2500 has a 3.3-inch screen and displays images in color. It can be rented for $30 a day or tried out at an AT&T telephone store for $15 a call.

ILLUSTRATION: MARC YANKUS

If things go according to schedule, which does sometimes happen in Electroland, for the first time since the World War I era, the residents of some American communities may have more than one local telephone company to choose from. When, about ten years ago, a federal judge broke up Ma Bell's telephone monopoly into AT&T and a string of independent regional phone companies, it was thought that structural change in the phone business had gone about as far as it could go. Competing local phone companies were considered as senseless as competing local telephone books. But the day of *jubilo* in telephony may be at hand for those who love to hate their local phone company. Soon they may be able to take their business elsewhere.

No more like-it-or-lump-it for the people of Rochester, New York. By next year, if they are displeased with their local telephone service, they will be able to switch over to the Time Warner cable-TV company serving their community. Any upgraded cable system is capable of carrying two-way phone conversations at the same time it pipes *Wheel of Fortune* into the home; that engineering problem was solved years ago. But technology can never be divorced from business, social values, law and politics, and though some segments of the communications business were eager to compete for local phone service, law and politics forbade it. Until the Rochester development, the only way to escape the local telephone monopoly has been to supplement it with yet more expensive cellular service.

The big regional phone companies are not about to be led quietly off to Jurassic Park.

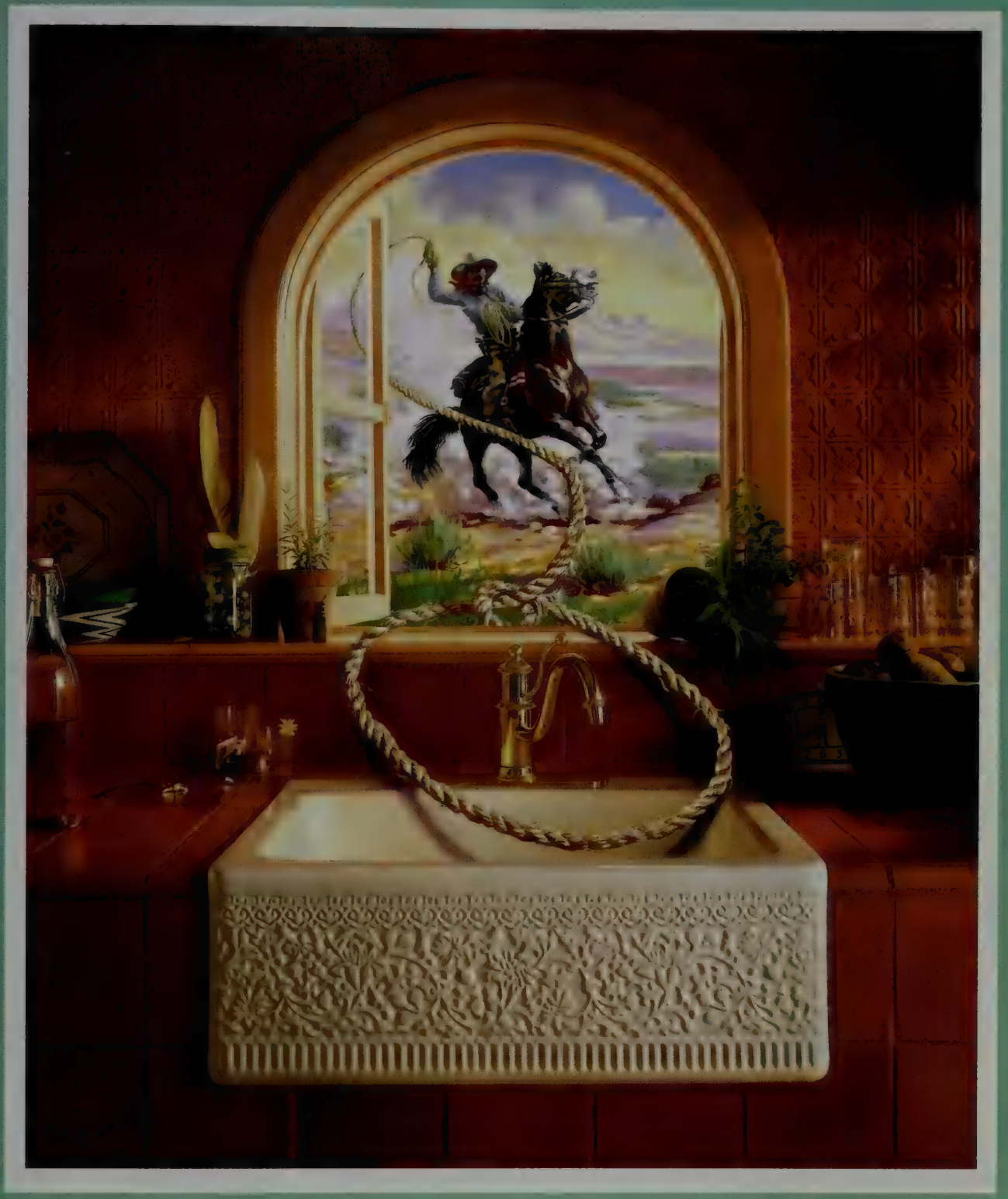
With the Rochester arrangement, cable TV has entered the telephone business, and other communities may soon follow. Before long, people could choose between local phone companies the way they now choose between MCI, AT&T and Sprint.

The big regional phone companies (which own the smaller local ones) are not about to be led quietly off to pasture in Jurassic Park or some other electronic boneyard. They are thrashing and slashing their way onto new turf themselves. Southwestern Bell, for example, has been buying cable companies outside of its geographic service region (inside the area is strictly verboten by the regulators). It is rejiggering the cable company that it owns in wealthy Montgomery County, Maryland, so that the year after next, God and the Maryland Public Service Commission willing, it can offer local phone service.

Tussling between corporations in dissimilar yet competing forms of electronic communication has happened before. A hundred years ago the telephone and telegraph companies invaded each other's territories in battles that, like those of today between phone and cable, finally brought in the government to establish jurisdictional agreements that everybody

continued on page 114

As I See It, #22 in a series
Bruce Wolf, Photographer
Dom D'Andrea, Illustrator
"Rope Trick"



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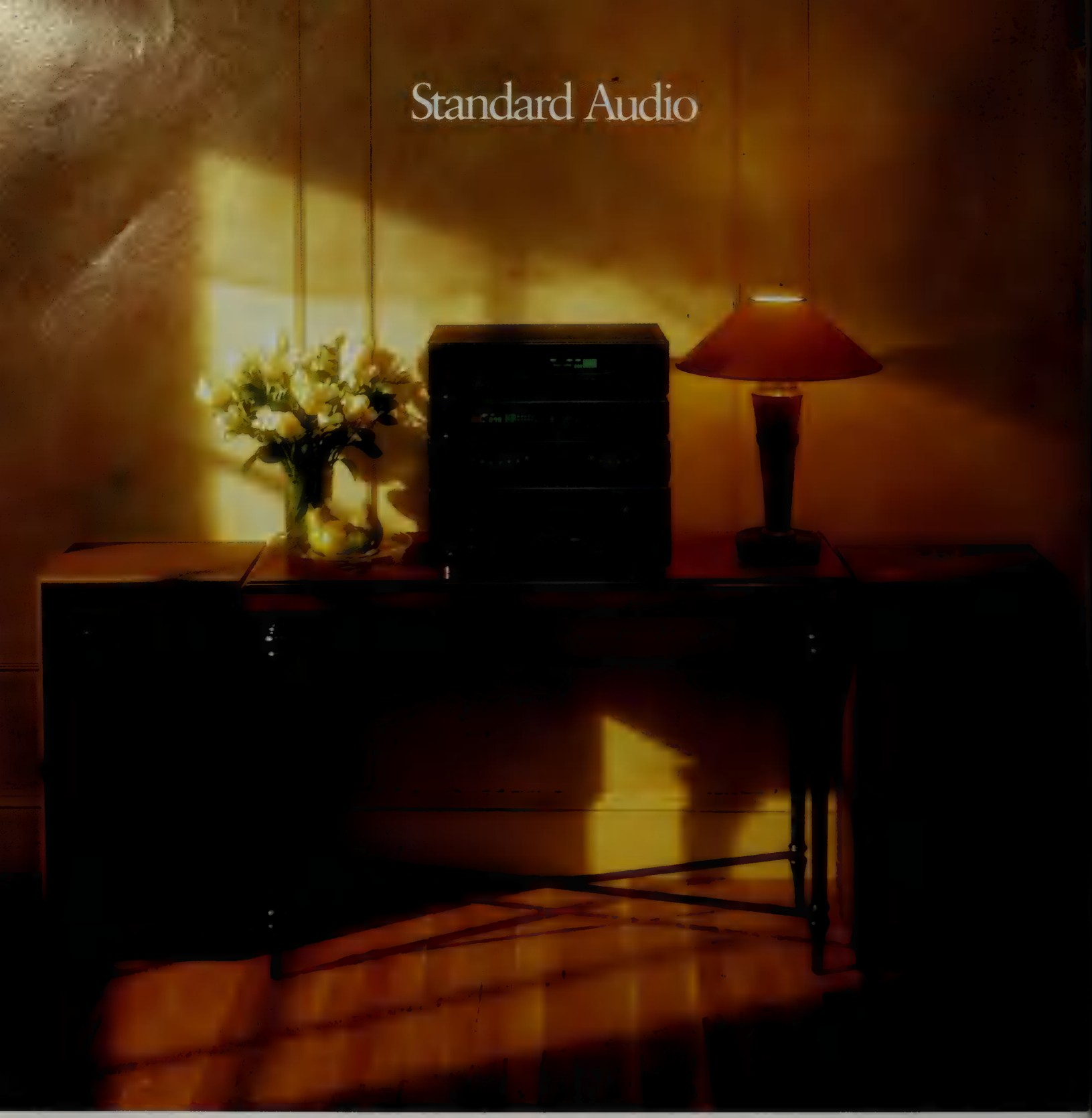

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THE TELEPHONE'S NEW BELLS AND WHISTLES
continued from page 110

then thought would last forever and nobody now remembers.

Competition between AT&T and the many new long-distance companies has resulted in benefits but also some confusion. The same is likely to happen as cable and telephone companies, their lobbyists in deadly combat, grapple in the legislatures, the law courts and the community. Will they, for instance, make you change your phone number if you change your phone company? All is in flux.

Whatever the outcome of these disputes, telephony (which, though it may sound like it, is not a word for a fakir selling diamond futures on the other end of the line) continues to evolve. The videophone is here, and you may buy one, take it home, plug it in the wall phone jack and let your friends see that you've thickened up a tad in the jowls, provided, of course, they also own a videophone.

Some people cannot conceive of why anyone would want such a service. But then, there was also a time when the telephone was regarded askance. Here's part of a letter written in 1878 to a young man leaving a secure government job for a dubious career in a new technology:

I understand you intend resigning your present position for the purpose of entering upon the duties of Supt. or President of a Company known as the "Telephone Co." If there is any truth in the rumor my only wish is that you may have—before the acceptance of your resignation—a telephone tube fastened to your ear and another connecting at the top of your head with a wire running perpendicular or horizontal, and while in this condition be compelled to listen to the sweet by-and-bye's of every yelping canine and the solos of all the tom cats in the State of N. Y. Telephone! Well, it may be useful as well as ornamental, but listen to the prophecy of an old fool to a friend.

The recipient went on to become head of the first gigantic electronic company, AT&T.

In our great-grandparents' time the need for long-distance service was a puzzler. Why would anyone in Davenport, Iowa, say, want to talk to someone in Cleveland? In the 1890s, according to one historian, "a special long-distance salon was fitted up in New York City to entice people into the habit of talking to other cities. Cabs were sent for customers; and when one arrived, he was escorted over Oriental rugs to a gilded booth, draped with silken curtains," and invited to try the goldarn thing by ringing up cousins Willie and Wally in Walla Walla, although, to be accurate, there was no coast-to-coast long-distance service until 1915.

If you want to try a videophone, you can make a call for $15 at AT&T phone stores, or you can rent one for $30 a day. If you think you'll be doing a lot of looking and listening, AT&T sells its VideoPhone 2500 for a little under $1,400. The screen is 3.3 inches, diagonally measured, and the picture is color, but the speed is only ten frames per second, less than half the speed of ordinary television, but quite adequate if you don't act like a jumping bean. You can, of course, use the instrument as an ordinary telephone while you wait for your benighted circle of friends to catch up to you and buy videophones of their own. This sounds complicated, cumbersome and unrewarding, but new devices from Electroland are seldom miraculous for their pioneer users. The first telephones had a single hole for both speaking and listening, resulting in signs warning these venturesome, early-day electronic conversationalists, "Don't talk with your ear and listen with your mouth."

As anyone forced to use a modern American telephone knows, a number of features have been added to this most common of electronic devices. Fully half the phones designed for the home come with some kind of speed-dialing feature that includes a tiny piece of paper on which you are to write the names of the speed-dialees. To make this work, one needs the writing skills of a master engraver and the technical knowledge of someone able to program a VCR.

Nevertheless, some new features are useful. Panasonic, for example, offers a caller ID phone for around $150 list price. Sony also has one, the IT-ID500. These only work where a phone company offers caller identification service, which, alas, is another recurring item on your bill. Even so, for some people the feature is too obviously valuable to need further elucidation here.

The single greatest change in home telephones is the cordless jobbee. Now everybody prances around yammering while cooking supper, mixing martinis and, well, doing this and that. At the moment my favorite cordless is the Sony SPP-X9O, because the base comes with a wired handset in addition to the cordless set. Moreover, the two can talk to each other, so the owner has a primitive but serviceable intercom. The X90 has several other pleasing features and a heftiness about it that reminds me of those old, indestructible Western Electric Bakelite phones that were heavy enough to brain intruders with. On the downside, the phone is expensive, over $300, and I have yet to find a retail outlet that has it in stock, a frequent situation in Electroland, where the profusion of products covering everything from cooking to advanced mathematics overwhelms everyone.

With cordless instruments, the problem of interference, which has

Digitalization has made it simpler for others to know about your business and you.

continued on page 116

You just put in a new Corian® double vanity and in no time your two-year old draws a smiley face on it with your lipstick, your punk-rock son Jeff dyes his hair fluorescent green in it, and your cat Elvis mistakes it for a scratching post, so you scrub it with some cleanser and it looks like

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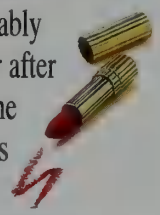

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THE PHONE'S BELLS AND WHISTLES
continued from page 114

plagued phone users since the days of iron wires, has popped up again. Computer monitors, microwave ovens, motors, fluorescent lights and many another contrivance of modernity may make cordless phone conversations irksome. Most cordless phone manufacturers now make what is called a 900-megahertz line, where the reception is clearer. You have Heinrich Rudolf Hertz, 1857–1894, who first measured radio waves, to curse for this odd nomenclature. The higher up on Hertz's spectrum, the less interference.

Up or down on the spectrum, whether the phone is cordless or cellular, wireless speech is easy to eavesdrop on. A major political scandal erupted in Virginia owing to the ease with which cordless phone conversations were intercepted. Daniel Weitzner of the Electronic Frontier Foundation tells the story of the witness before a congressional committee that was looking into electronic privacy, or the lack thereof, who took an off-the-shelf cellular phone and "popped the back off the phone, flipped the switch on it and turned the phone into a scanner, and put it up to a microphone, so the committee members could hear conversations all over Capitol Hill." The foundation is supported by people concerned with technology and privacy.

The digitalization of the nation's telephone systems has made it quicker and simpler for others to know about your business and you. Even without listening to your conversations, someone can find out with almost no effort who you're calling and who is calling you, not unimportant information when so much of our business, family and romantic lives is conducted via telephone.

Panasonic sells several different cordless phones with what it calls Secure Guard, which converts your conversation into a form of electronic pig latin that will prevent nosy neighbors from listening in. Secure Guard offers no protection against serious

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New Orleans Is A Beautiful Expression Of The Fine Art Of Living.

New Orleans will bring you to your senses. Not even within blocks, but often within doors of each other, you can find a rich pastiche of the rare and the unbelievable: Corinthian columns, crawfish etoufee, jazz, Moorish domes, Italian muffellattas, Spanish moss, wrought-iron balconies, Voodoo mysteries, dressy Victorian gingerbread and messy oyster po'boys, dressed, on French bread.

New Orleans is the undisputed Queen of the art of hospitality, so it is most fitting that she be one of only two cities to host a rare American exhibit of Claude Monet's masterworks. This is a showing of Monet's work, completed between 1903 and 1926, as it evolved from impressionism to abstraction, with an increasing emphasis on color and form. The exhibition also includes photographs of Monet, his family and friends in the surroundings that nurtured his genius.

New Orleans has also nurtured many a genius, and possesses a legendary genius for enjoying herself. The time frame of the exhibition, January 7th through March 12th, just happens to include the Mardi Gras season, making it an excellent excuse to come take part in the art of living, a la New Orleans.

The exhibition comes to a city whose art scene is vibrant enough to attract artists of international acclaim, and vigorous enough to support a stable of fresh local and regional artists growing in national stature. Everyone knows Royal Street as a major antique center of the world, but it is also an art center, a home to traditionalists, and to those who reject all traditions.

You'll find distinctive sculptures that combine modern metallic colors with Egyptian, Polynesian and African influenced forms, created by an Australian artist; and soulful sculptures of great jazz musicians that seem to float and bob in waves of liquid music, created by a former Air Force test pilot. Sunny, humorous circus scenes from a French artist and leader of the second cubist generation; and the energetic abstractions of young neo-surrealists. Rapturous, hand-blown Murano champagne glasses; and the exquisite, quixotic creations of New Orleans' own glass masters.

Not all the art is in shops, however. Most of it is on display outdoors, in the historic buildings that house the shops, and in the National Historic Landmark houses that are homes to New Orleanians. In the residential sections of the French Quarter, you'll see the pastel-colored brick and stucco Creole cottages that reflect New Orleans' Spanish, French and tropical island influences. A Streetcar ride uptown will take you past the ornate, antebellum mansions of St. Charles Avenue, and many more of the South's finest antebellum plantation homes are within a short ride up the river from New Orleans.

A walk in New Orleans' Garden District will treat you to a constant succession of architectural delights: the dignity of Greek revival, decorative Italianate parapets, the trademark mansard roof of the Second Empire style, Victorian brackets, spindle bands and jigsaw applique. Even the humblest front porch has turned columns and balusters in the shape of table and chair legs. Often you'll find many different influences embellishing the same house. If New Orleans architecture were a meal, we'd call it gumbo.

New Orleans chefs create dishes as grandly beautiful as her architecture. A true victory of form and material is Emeril Lagasse's (of *Emeril's*) Strudel of Spicy Lamb and Grilled Eggplant in Phyllo Dough, with a Smoked Tomato Butter Sauce. Known for his artistic presentations, chef Mike Fennelly (of *Mike's on the Avenue*) is an artist on canvas as well. He recently enjoyed a sold-out one-man show at a prestigious New Orleans gallery. However, pleasing as it may be to the eye, you wouldn't be content to just sit there and look at Mike's Blackened Tuna Napoleon with Ponzu Sauce and Wasabi Mayonaise.

Most art and architecture lovers stay at least several days, simply because it takes that long to make a decent round of the finer galleries. Throw in a little fun, which is unavoidable, and you'll be planning a return trip before you leave. Then when you do leave, you'll leave with gumbo stains on your soul, as well as your shirt.

New Orleans Hosts An Exhibition Of Monet Masterworks

January 7–March 12, 1995, New Orleans Museum Of Art

The exhibition, *Monet: Late Paintings of Giverny from the Musee Marmottan*, will feature many of Monet's paintings that have never before been seen in the U.S. "These paintings from his later period are among his most exciting and modern," says John Bullard, Director of the New Orleans Museum of Art. ⚜ This exhibition is a beautiful reason to visit New Orleans and tour her architecture, which is a beautiful exhibit of lived-in art. ⚜ The art of living is on exhibit everyday in New Orleans in her brassy music, in her unique cuisine and in her alchemical ability to turn any occasion into a party. Like a Monet painting, New Orleans shimmers in shadow and light. New Orleans, however, also shimmies all night. ⚜ Call ahead, 1-800-766-7711, and we'll send you a Good Times Guide to New Orleans, including a Lodging Guide and vouchers worth $2500 in dining and entertainment values.

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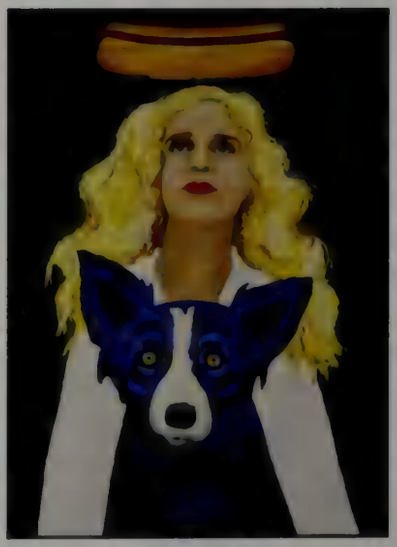

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THE PHONE'S BELLS AND WHISTLES
continued from page 116

eavesdropping or against the part of your conversations going over the telephone wire. For that kind of protection, called "heavy encryption" in the trade, the place to turn is AT&T. The Surity 3600, selling for about $1,200, is a little box that you plug your phone into and anyone listening will hear digital gibberish. The person at the other end must, naturally, also have one of those sets on the phone to carry on this coded conversation. While AT&T and its subsidiary Bell Labs, which devised it, will not say that the code is absolutely impossible to break, they say it would be quite difficult, time-consuming and expensive, even for an organization with the huge computing power needed to tackle the job. One of the reasons it's difficult is that no two messages are ever encrypted with the same code. All this complexity, however, is hidden in the little box. Using it couldn't be simpler. You merely tell the person on the other end you're going into code and you press a red button. That person hits a button and you two are in a private world of your own.

AT&T's Surity Voice/Data/Video Terminal 4106 will encode pictures, text and voice to keep messages of all kinds safe. As the electronic transmission of extremely high-quality graphics becomes more common, the need for such absolute confidentiality increases. This device is as easy to operate as the Surity 3600, but the price is $8,300 a pop, and since you need two of them, it would be cheaper to meet surreptitiously at the zoo and exchange newspapers.

The Surity 3600 and the Surity Voice/Data/Video Terminal 4106 come in two versions, one with the famous Clipper Chip, the little gizmo that permits the government to listen in, assuming it has a court order, and one without Clipper, effectively shutting the government out.

And should you contract laryngitis but still have a yen to communicate, you can always fall back on the proven standbys—writing in lemon juice or disappearing ink. □

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Late 19th-century Chinese Export Bed Table, *Chelsea Custom, New York*

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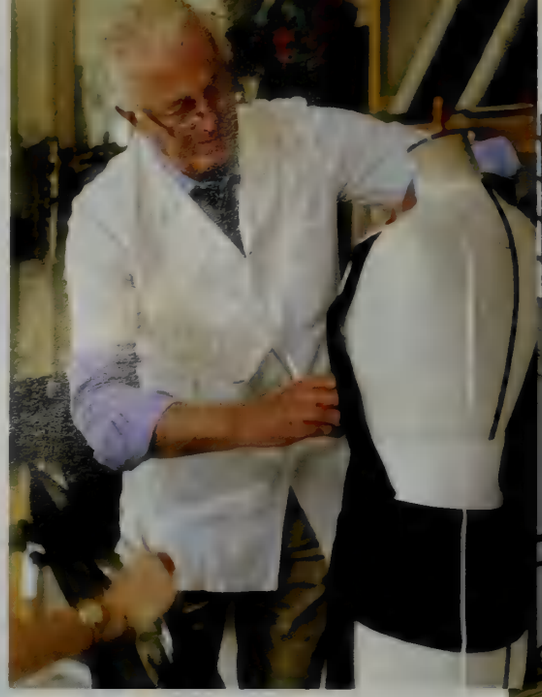
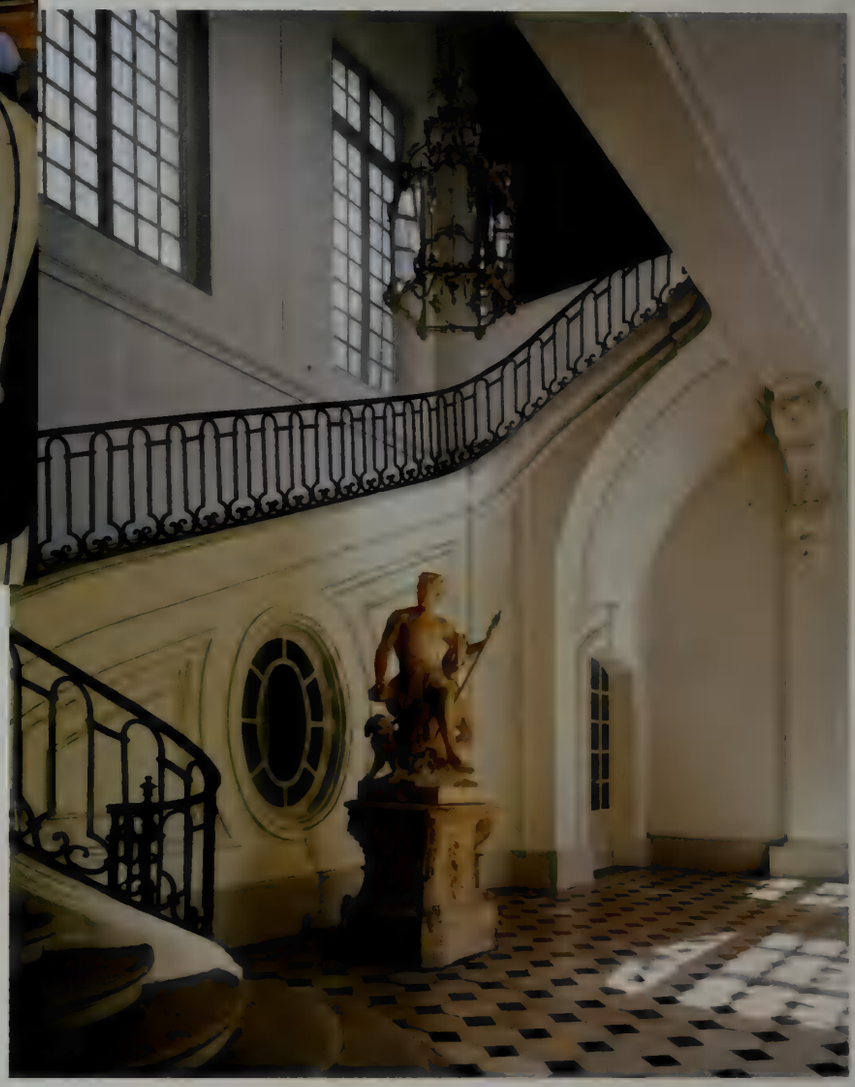
Floral arrangements designed by Olivier for *Maxim's New York*





ABOVE: "Except for the accessories, I still design everything by myself," says Hubert de Givenchy, at work in his atelier. RIGHT: The entrance hall of his Paris residence contains *Apollon Chasseur* by Nicolas Coustou and a Louis XV lantern made for the marquise de Pompadour for the Château de Saint-Hubert.

ABOVE: The Hôtel Orouer, also known as the Hôtel de Bauffremont, was designed by Contant d'Ivry in the 18th century for Paul de Grivel. "I have never loved any house as much as I love this one," says Givenchy.

HUBERT DE GIVENCHY

THE SPLENDOR OF THE HOTEL OROUER

TEXT BY CHARLOTTE AILLAUD PHOTOGRAPHY BY MARINA FAUST

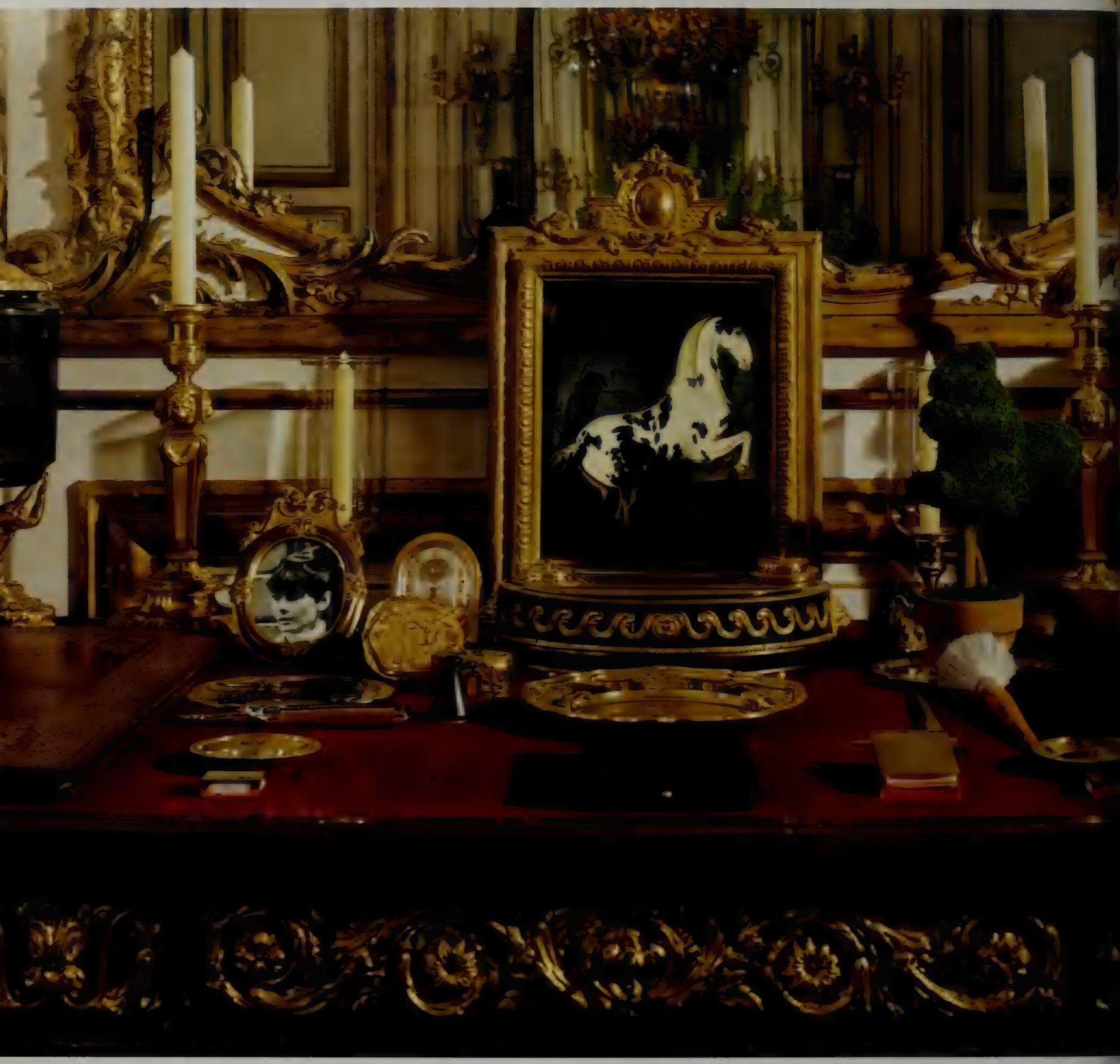
I only like things that have the power to move me, to stimulate my emotions," says Hubert de Givenchy. "I've never bought an object unless it had some kind of essential harmony in my eyes. I don't get lost in detail if I can help it, I just seek a kind of overall visual equilibrium. The same goes for couture."

The great couturier is renowned for having assembled one of the most extraordinary private collections of furniture, objets d'art and orfevrerie in Europe. Christie's auction last year in Monte Carlo of the majority of that collection shattered most estimates.

"My sudden separation from all those things gave me an odd feeling," Givenchy says. "Afterward, in the car, I wondered how I would respond to the sudden emptiness at home. I opened the sale catalogue and there was twenty years of my life. I reviewed it all, and I realized that the moment had come to embark on something completely new."

Hubert de Givenchy was born in Beauvais on February 21, 1927. "I

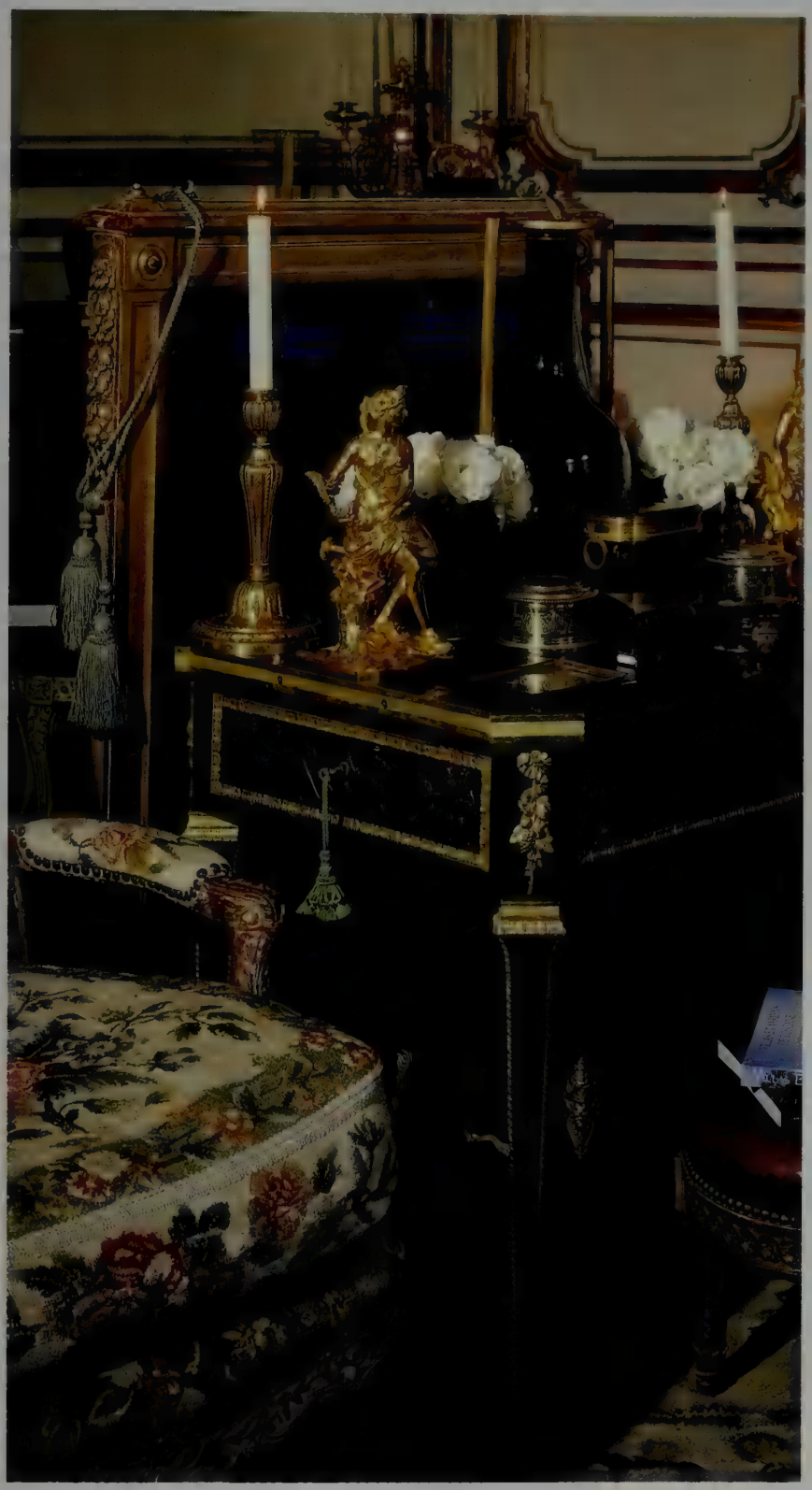
In the main salon, with boiserie by Nicolas Pineau, is a Louis XV Savonnerie carpet. Next to the Louis XVI fire screen with a Saint-Louis blue-crystal panel is a Louis XV fauteuil signed "Meunier." At right are a pair of Louis XV fauteuils by Cresson.



lived in pretty houses, surrounded by refined people. My grandfather, who was a great collector, was director of the Manufacture de Beauvais and the Manufacture des Gobelins. As a child, if I got good marks at school I was allowed to open my grandmother's wardrobes. I would spend hours examining and handling the beautiful fabrics, embroideries and clothes.

"In 1937, after a visit to the Pavillon d'Elégance, I decided that I wanted to be a couturier. The war came and went, and in 1945 I began my apprenticeship with Jacques Fath, who was to some extent the Christian Lacroix of that time." Givenchy stayed with Fath for a year while he studied design at the Ecole des Beaux-Arts. In 1946 he went to work with Robert Piguet, then decided to join Lucien Lelong. This he did on the advice of Christian Dior, who had noticed his talent right away.

"I left Lelong almost immediately and moved on to Schiaparelli. I was still crippled with shyness but completely fascinated by the personality of that wonderful woman. The people I met with her—Maxime de la



Falaise, Françoise de la Renta and above all Bettina Bergery—taught me a great deal.

"My real career as a collector began with a magnificent Boulle armoire that chance, in the form of Boullos Ristel-Hubert, the secretary of Misia Sert, sent my way. That's one of the things I didn't sell in Monte Carlo. When the armoire was put up for sale Boullos said, 'Why don't you buy it?' I might never have thought of it for myself. Boulle furniture was firmly out of fashion, and anyway the

style demanded an elaborate décor. Thanks to Schiaparelli, I was living on the rue Fabert in a small apartment very elegantly fitted out with the help of my friend Charles Sevigny."

The next spectacular acquisition was a *bureau plat* signed by A. Dubois, which had previously belonged to Antenor Patiño. Piece by piece, Givenchy brought the Boulle style back into fashion. By 1990 his famous green salon contained no fewer than eleven individual pieces of furniture representing that epoch.

ABOVE LEFT: Arranged on the large Louis XVI *bureau plat* signed "Joseph" are a pair of bronze-doré candlesticks by Gouthière, a book on the Château du Roi and a small painting by Jean-Marc Winckler of a horse belonging to the princes of Liechtenstein.

ABOVE: A detail of an ebony Louis XVI table, with a relief sculpted in the style of Clodion, reveals 18th-century bronze-doré sculptures and assorted 18th-century lacquered boxes. ABOVE RIGHT: A model wears an outfit from the new collection.

"My artistic education was based on simply looking and admiring," Givenchy says. "My rule is the same as in my couture—eliminate everything that interferes with the line. On occasion I have been influenced by the decorator Georges Geoffroy, as well as by Arturo Lopez and Alexis de Rédé. But the luckiest thing that ever happened to me was my decisive meeting with Cristóbal Balenciaga, the architect of haute couture.

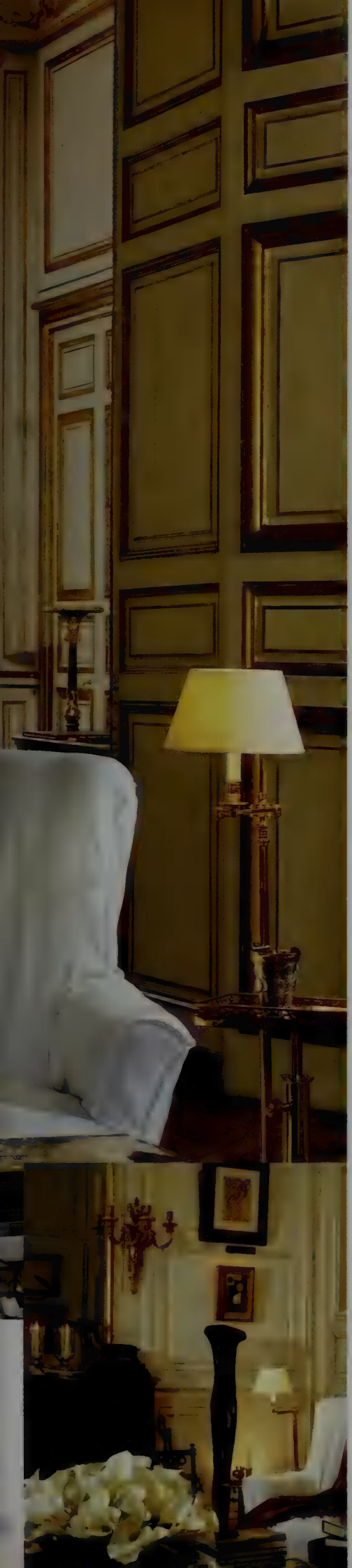
"Even at seventeen my dream was one day to know Balenciaga, but I never managed to work with him in my early career. Then by a stroke of luck we were thrown together at Hattie Carnegie's in New York." It was the start of a deep, wholly rewarding friendship on every level, which only

ABOVE: Reflected in a pier glass in the main salon is a Louis XVI chandelier hanging from a gilt ceiling medallion. The Louis XVI sconces are signed "Osmond." On the mantel sits a bronze bust by Pietro Tacca.

OPPOSITE: An 18th-century mahogany table signed "Leleu" is surrounded by slipcovered Louis XVI chairs. In a corner stands a Louis XVI torchère with bronze figures. The table centerpiece is a vermeil tureen.

ABOVE: In the antechamber are a sphere by Arnaldo Pomodoro and a violet wood Louis XIV armoire. OPPOSITE: An Alberto Giacometti sculpture is near a drawing by Miró (top) and a work by Kurt Schwitters.

"I feel as if I have saved this house. I keep it going. It's my responsibility."



ABOVE: To the right of Picasso's *Le Grand Pan* are a Nicolas de Staël collage (top) and a Tàpies oil; to the left are another de Staël collage and a second Picasso work from the *Antibes* series. A modern porphyry table in the antechamber is flanked by a pair of Louis XIV armchairs in suede and leather.

came to an end with Balenciaga's death in 1972. "His sobriety and faultless sense of color influenced me profoundly," says Givenchy. "In terms of friends I have been unbelievably blessed. Then of course there was Audrey Hepburn . . . "

He first met Hepburn in 1953 when the actress asked the young designer to provide couture outfits for her second major role, in *Sabrina*. In later life, Hepburn was both his muse and his dearest friend. "It was a joy to share a little of her life, to travel with her and be present in her happiest moments. Every day she amazed me with the sheer grace she could confer on the dresses I made for her. She used to say my clothes protected her. There was one jacket in particular that she always wore when she was working with UNICEF."

In 1952 Givenchy refused an offer of collaboration with Christian Dior and decided to open his own couture house. His first collection included a number of separates and the celebrated Bettina blouse. Some of the prettiest models of the time—such as Suzy Parker and Ivy Nicolson—wore his clothes. His fame grew fast. Then in 1955 came his third stroke of good fortune, when he moved his couture house to 3 avenue George V. The most fashionable women of the period—the duchess of Windsor, Babe Paley, Gloria Guinness and Patricia Lopez—all became loyal clients. "In the beginning I found George V impossibly huge, and then it rapidly became almost too small!"

Over the last forty years Hubert de Givenchy has turned his business into a byword for grand chic, while his houses are among the most lavish in Europe. In 1984 he bought the Hôtel de Cavoie on the rue des Sts.-Pères, which he furnished sumptuously. Two years later he did the same to his current residence, the eighteenth-century Hôtel Orouer, which is also

continued on page 281

KEN NAHOUM

All we planned to do was push the house out a little," Donna Karan explains. "Instead, Steve tore the whole place down."

Karan is indisputably America's top woman fashion designer and a character so voluble that colleagues affectionately refer to her as the "Anna Magnani of the rag trade." With her husband and business partner, Stephan Weiss, she owns a contemporary house tucked in the hilly backwoods of East Hampton, Long Island. It is there that they go year-round to try to escape the pressures of a fashion empire that extends from Manhattan's garment center to Europe and the Far East.

After heading up the creative staff of Anne Klein & Co. for ten years, Karan started her own business in 1985. Her idea was to dress women like herself: "I'm a working woman. I am married. I'm a mother. I have an active social life. I wanted clothes that would work for all those things but that would be comfortable, functional, yet chic

"I'm a beach person," says Donna Karan (above). "I love the privacy and sanctuary it offers." BELOW: A 19th-century cast-iron urn and jardiniere and a pair of garden chairs sit on the rear deck by the swimming pool of her East Hampton beach house, which Karan redesigned in collaboration with her husband, Stephan Weiss.

OPPOSITE: Weiss, a sculptor who created the Donna Karan perfume bottle, designed the curved iron staircase in the entrance hall. Karan chose white for the interiors because "it acts as a blank canvas—it's always changing, especially with the light," she says. "I can bring objects in and play with them against the white backdrop."

PARIS DES PHOTOGRAPHES

"Everything I buy is about texture and scale," says Karan, a self-described inveterate shopper whose finds often inspire her designs. Mirrors, including a French parcel-gilt trumeau, are propped against the living room walls "like living pictures," and lace, linen and shawls are layered on the furniture.

"Obviously, I love old doors and mirrors. And I'm a flea market freak. Nothing must look new."

ABOVE: "There's a story to old, lived-in things—they're friendly when they don't look too new," says Karan, who grouped her collection of mercury-glass vases on a round table in the sitting room.

OPPOSITE: "I buy something for visual excitement, but comfort comes first—I touch everything, sit in it, feel it," she says. In the living room, a carved rose urn finial rests on a Neoclassical gueridon.

and sexy too." Nine years later, Karan is designing everything from executive women's clothes to her DKNY sportswear, lingerie, panty hose and, most recently, perfume and beauty products. And in 1992 she plunged into menswear.

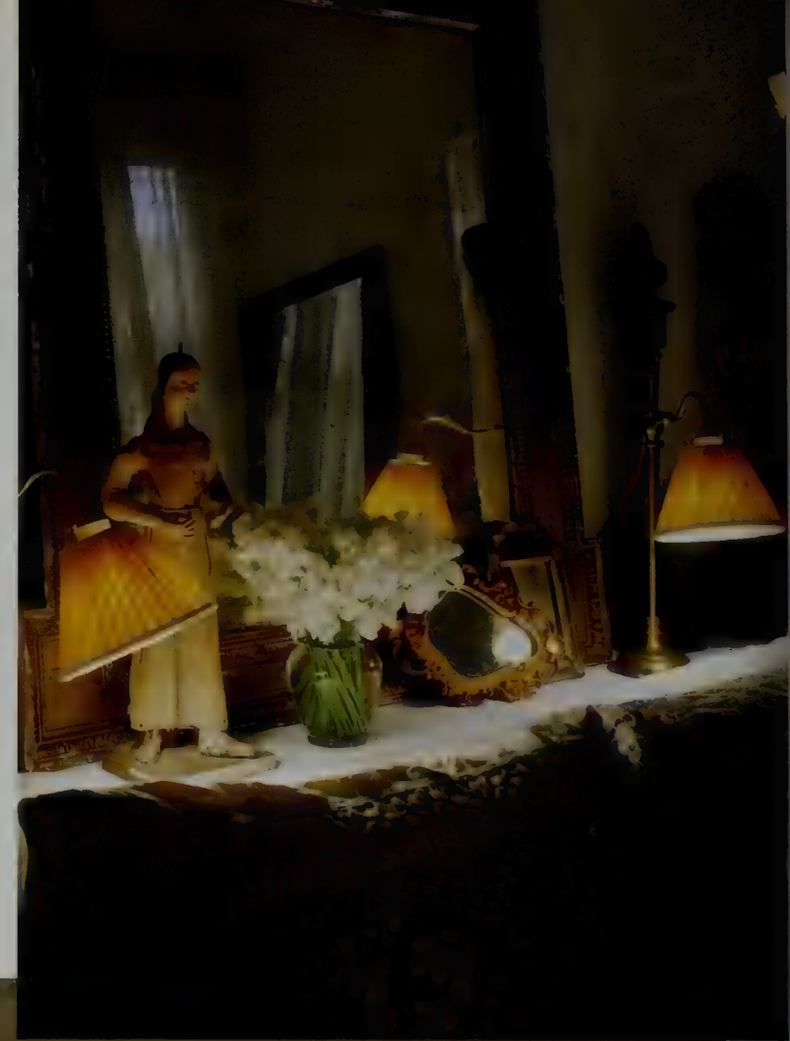
So it's no surprise that she and her husband yearned for a place to escape. That, however, was probably wishful thinking. As Karan says, "The fantasy is that I'm out here contemplating the sky and the water. The truth is, I'm reading a bunch of faxes that just arrived, and a load of people from the office are coming out tomorrow for an all-day meeting."

Protected from the road by a stand of trees, the house is a composition of silvery gray wood-and-glass cubes nestled in banks of greenery and flowering shrubs. From the front it looks like a discreet, sleek, country residence. There is no indication that it is, in fact, perched on the crest of a bluff. From the shore side, however, it is an unabashed beach house, facing miles of bright blue sky and the glistening waters of Gardiners Bay. On a clear day, the coast of Connecticut can be glimpsed on the horizon. Tall glass doors open onto a wide deck, which steps down to a swimming pool painted deep blue. From there, a short stretch of beach grass leads to wooden stairs that plummet down the cliff to the sand. The site is ideal for Karan. "We summered at Fire Island for years. I loved the isolation, the sense of being completely removed and free. But Steve likes to know he has the earth under his feet at all times."

Though the setting is dramatic, the original house decidedly was not. After renting it for a few

years, the couple realized it was too cramped for their extended family of children, grandchildren and friends. Nevertheless, they bought the property and planned to expand the house. It was to be their first creative collaboration. Karan was to be responsible for the interior furnishings and the baths, and Weiss, who is also a sculptor, was to design the "volumes of space."

"I told Steve what my dream of a house was. He said it would cost at least eight million dollars. So we went with his plan." They teamed up with an empathetic East Hampton builder, Jeffrey Collé, owner of J. C. Construction Management. Karan told him, "I think light is the single most important thing in a house. It should be all about bringing the outside in." In retrospect, Collé says working on the house was "a wonderful experience." And Weiss is pleased that his marriage to Karan "survived." All three agree, however, that



BELOW: "What drew me to the painting of the girl was the coloring. Paintings of women have a mystery to them," says Karan of the artwork in a guest bedroom.

OPPOSITE ABOVE: She created the bed in a second guest bedroom around a pair of lampposts she purchased at a flea market. "I'm always saying, 'Oh, I can use this,' or 'I can turn this into something.' I'll never stop buying for this house—it's constantly evolving."

ABOVE: A Neoclassical armchair and a carved side chair share space in the master bath. "I like the contradiction between the modern architecture and the history of the pieces. The only thing I'd never buy is Art Nouveau." Wall and floor tiles, Country Floors.

this production was not all blue skies and seas.

To Karan, blueprints are anathema. So while she was off with her old friend Ilene Wetson, a decorator, accumulating furniture, architectural artifacts and fabrics, Weiss and Collé were tackling the architecture. The next time Karan saw the property, all that was standing was the fireplace and a piece of the curved bedroom wall. It was a bad moment. But worse was to come. Returning from a business trip abroad, Donna Karan rushed out to Long Island to inspect the new structure. Weiss proudly showed her his juxtaposition of cube shapes (the window openings had not yet been cut). Karan was dumbstruck—she hated it. "I didn't talk to him for weeks," she says.

Finally, the interiors were completed, and Karan was coaxed to look again. This time, she was so moved with pleasure she burst into tears. Collé says, "I'm a big guy, and I've been in construction all my life. But I started to cry too. And there was Stephan, taking pictures of us and laughing. He knew she'd come around."

Now Karan loves showing off the final product. "Obviously, I love old doors and mirrors," she says. "And I'm a flea market freak. Nothing must look new." She is standing in the dining alcove at one end of the living room, gesticulating forcefully over a rectangular table draped in antique linen and laden with candlesticks, framed mirrors and mercury-glass vases that are bursting with full-blown peonies. Floor-to-ceiling windows overlook the flowering greenery outside. On one wall, a pair of arched Victorian glass doors are thrown open to reveal a glimpse of a gleaming kitchen beyond. Everything in sight—floor, walls, furniture, even the portable telephones—is in a shade of white.

The living room is a huge loftlike space, its ceiling soaring to nineteen feet. Big comfortable sofas and chairs, daybeds, tables, cushions and lampshades are covered in white cottons, linens, laces and damasks. The wood floor glistens with white paint. The broad brick fireplace was replastered and painted white. Resting against one wall are several large, unmatched antique mirrors, their silvered surfaces reflecting the all-enveloping sea

of white and its casual yet luxurious contents.

Across the hall is the more intimately scaled master bedroom, with its curved wall of windows and an unabashedly sybaritic bath—tiled, limestoned and porcelained, all in white, of course. Next to it is a guest bedroom, drenched in ivory antique laces and linens. At the other end of the living room, a curved plaster staircase with a delicate, lacelike metal railing and balustrade, designed by Karan's husband, leads up to two more cozy bedrooms and a bath.

During construction there was the question of the right white to paint the interior surfaces. Weiss tried to explain that the same shade of white would look different depending on the material to which it was applied—Sheetrock or oak, tile or plaster. Karan, whose exacting eye is known to drive her design staff to distraction, remained unconvinced. "Donna wanted what she wanted, and finally she got it," says Collé.

But did she? One afternoon, slouched in one of the deep-cushioned chairs in the living room, Donna Karan squinted an eye and looked upward. "Steve, I still don't think the white is right," she declared. "It's too green." Weiss, who was stretched out on a sofa, just rolled his eyes. □

LEFT: "I was looking for a hat rack for accessories when I saw it," Karan says of the dressmaker's form in the master bedroom. "It was the last find of the day. I'm always thinking of business when I shop, of what would work in the boutiques." Bed fabric, Clarence House. BELOW: The house at night, with the curved master bedroom at right.

CLAUDE MONTANA

RENOVATING A CHATEAU NEAR CHARTRES

TEXT BY CHARLOTTE AILLAUD PHOTOGRAPHY BY MARINA FAUST

Success has not spoiled Claude Montana. He's still the same half-cowboy, half-biker eternally dressed in leather with a dedicated following.

In 1990 Montana's career reached a turning point when Lanvin asked him to create his first haute couture collection. His initial reaction was one of doubt. "I thought it would be treason for me to quit ready-to-wear." As it turned out, he committed no treason. He hung on to his own ready-to-wear house while at the same time taking up the challenge of free creation. The risk paid off. His couture collections were a huge success, and he received a rare two consecutive Dés d'Or for his first two efforts on behalf of Lanvin.

"I had to leave in 1992 when Lanvin decided they wanted to do a ready-to-wear collection that would have clashed with my own. I had signed

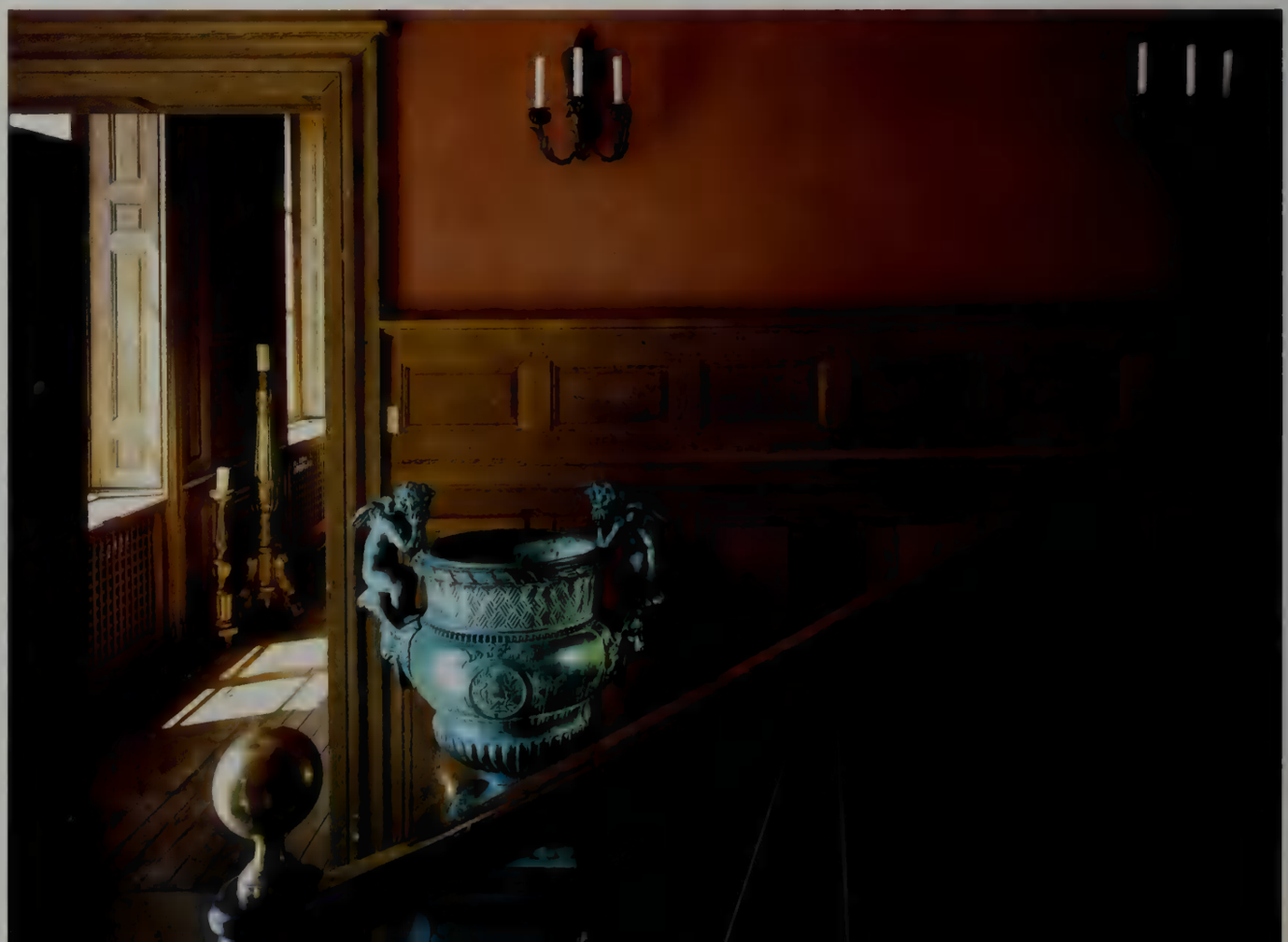
A château near Chartres built in 1729 is now the country residence of Claude Montana. The vine-covered gate pavilion once housed the staff quarters. RIGHT: The designer and his sister, Jacqueline, who is dressed all in Montana, are by the moat around the château.

up for haute couture only. Still, it was a fascinating experience, and I remember it as something that changed my approach to my work."

Around the same time that Montana joined Lanvin, he had also bought a small eighteenth-century château near Chartres, "without even knowing when I'd have time to go there and move in properly," he recalls. "For two years previously I had looked for a refuge outside Paris. I had very little idea how it would work out, but I knew what the house should be. I was about to give up hope when some promising details of a house came in the mail. I was fed up

LEFT: A 17th-century bronze urn from St.-Cloud stands on the stone paving in the entrance. A service door with paneling that matches the oak boiserie leads to the gardens. BELOW: A view into the living room.

OPPOSITE: Using Cocteau's *La Belle et la Bête* as his inspiration, Amr Mandour, who collaborated with Montana on the renovation, placed wood hands by the candlesticks on the living room table and the Gothic-style mantel, on which a papier-mâché Montana bracelet is also displayed.



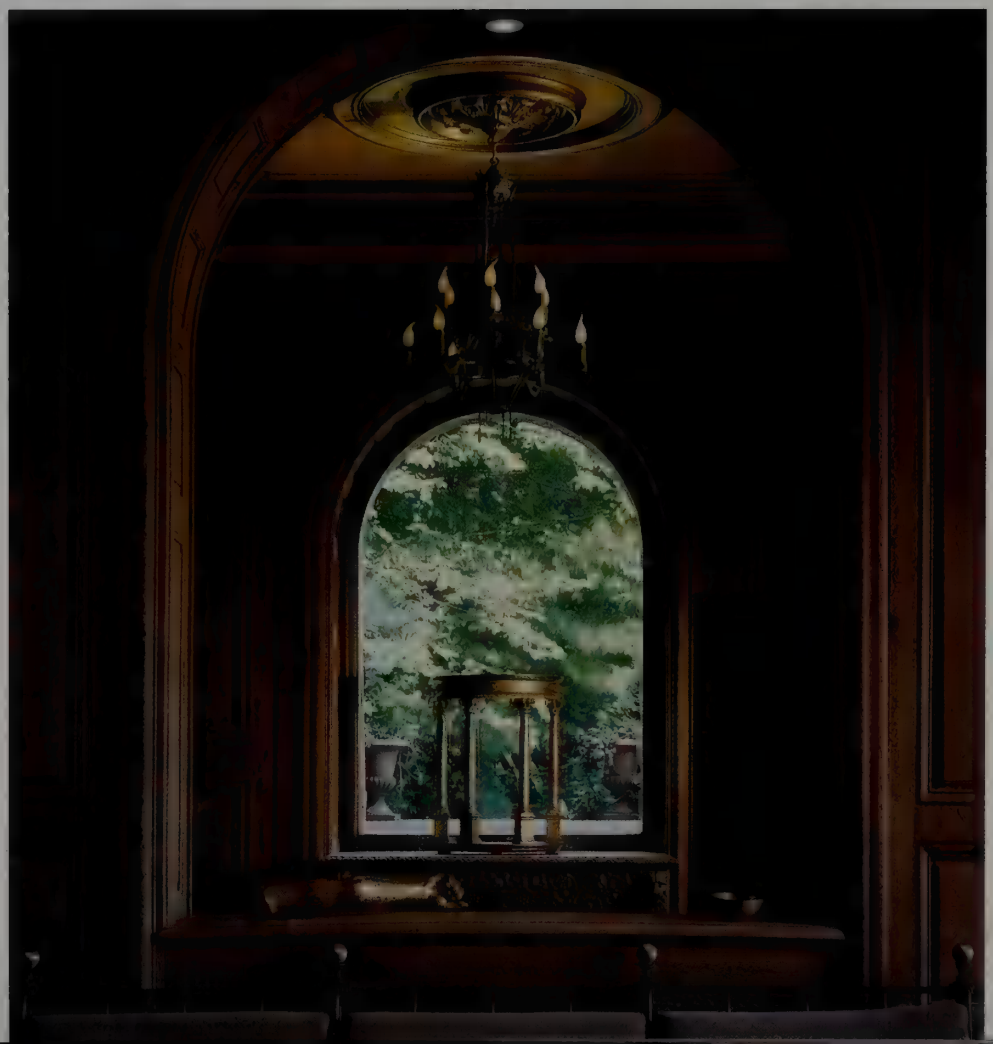
OPPOSITE: "I like comfort, but I can't stand clutter," Montana says. A painting by Eduardo Oliveira Cezar dominates a wall in the living room. The sofa, draped with a Chinese shawl and Caucasian and Persian fabrics, is flanked by church candlesticks.

ABOVE: "I spent about three years rethinking this house and wanting it different," says Montana. One of the first items that appeared in the music room was his piano. Another work by Oliveira Cezar hangs over the late-19th-century carved wood mantel.

BELOW: Framed by an arch that provides an opening from the music room into the Yellow Salon is a model of a Neoclassical colonnade. Above it hangs a Gothic Revival chandelier. The 15th-century Egyptian arm came from an Orthodox church.

with driving to damp places to view ugly, pretentious buildings, so I sent two friends to view it and they encouraged me to give it a second look. I decided to buy it on the spot. The trees were magnificent, the two pavilions flanking the main house were ravishing, and I had no hesitation about it at all. It was three years before I could begin the renovation work. I flattered myself that there was really very little to be done."

Amr Mandour, Montana's friend and collaborator, was in charge of the restoration. "The spaces were truly wonderful, but there were some nineteenth-century additions that weren't very pleasing. The ceilings and floors, for example, were covered in all kinds of dubious stuff. So we had to strip and remove a number of elements to get back the original look, which included Versailles parquetry, among other things. We never tampered with the spaces or with the arrangement of



OPPOSITE: A 19th-century Empire-style bedroom suite—bed, tables and cheval glass—highlights the master bedroom. On the bed is a Montana jacket embroidered with gold thread and matching cuffs.

ABOVE: In contrast with the warm-hued first floor, the third floor, for guests, was painted in cool tones. A corridor with dormer windows has a pair of contemporary Portuguese chairs with red velvet cushions.

the main rooms. Mostly we set out to bring various areas long unused back to life. On the first two floors, the baths were completely modernized. The third floor, which had previously been walled off, was reopened as a series of small guest bedrooms, and the baths were created from scratch and given period reproductions."

Built in 1729, the house has all the distinctive characteristics of the early eighteenth century, notably its simplicity of line. "My dream is to set up a big workroom in one of the pavilions," says Montana. "We are gutting the building from floor to beams to make the space. As a rule I work in Paris. Why not work here too?

"The garden in front of the château had already been laid out formally; I found it too austere, so I garlanded the box hedges with roses and put out floodlights for the evenings. All the trees were preserved and some were added to the avenue leading to the entrance." In front of the kitchen is a small building covered in ivy, which is particularly dear to Claude Montana. "For the moment I have no specific plans for it, but it keeps me dreaming," he says.

continued on page 280

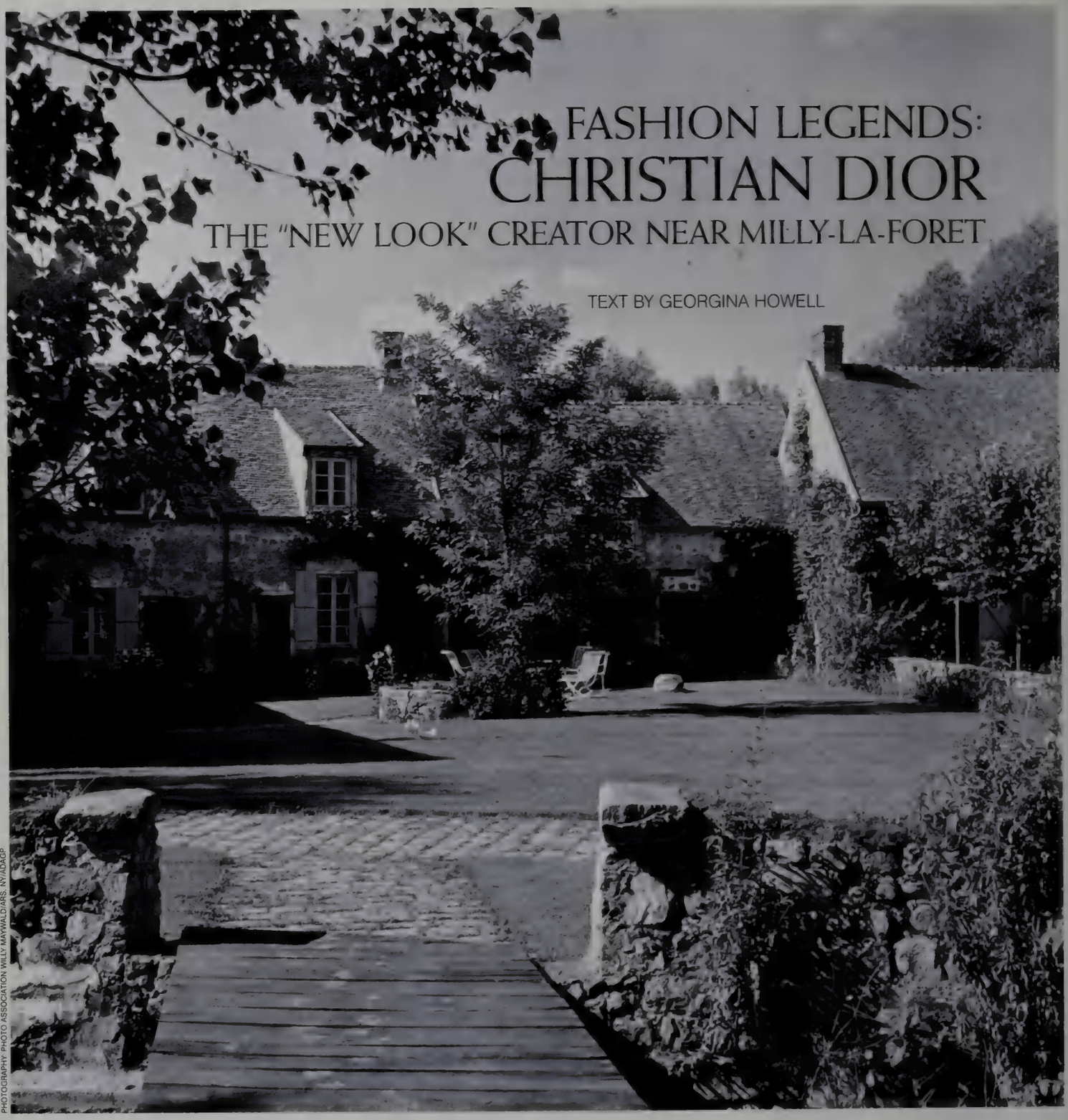
"I flattered myself that there was really very little to be done."

ABOVE RIGHT: "When I'm here I'm completely invisible from the outside world," says Montana, who is standing in the door of the new poolhouse. BELOW: Mandour converted a greenhouse into the poolhouse, which Montana treats as a second house.

FASHION LEGENDS: CHRISTIAN DIOR

THE "NEW LOOK" CREATOR NEAR MILLY-LA-FORET

TEXT BY GEORGINA HOWELL



PHOTOGRAPHY: PHOTO ASSOCIATION MILLY MAYWALD/ARS, NY/ADAGP

With his first collection on February 12, 1947, forty-two-year-old Christian Dior became the most famous couturier in the world and reestablished Paris as the leader of world fashion.

To the women present at that collection, the war and its drab aftermath seemed to be over at last. After thirteen uninterrupted years of square-shouldered, boxy suits, they were offered all that was most feminine and forbidden: soft shoulders, a wasp waist, a bosom padded for extra curve, hips that swelled over shells of cambric, and—contrary to all fabric restrictions—rustling skirts of ten to twenty-five yards of fabric. Dior had discovered the formative look for the 1950s by invoking the feminine

In the 1940s Christian Dior (1905–1957) converted a 15th-century mill near Fontainebleau into a pastoral refuge. "The forest and the river had to be tamed, the weeds cleared away," he wrote. "Then I could retire into my bower of flowers, and listen in peace to the bells of Milly. I had constructed the hermitage of repose which my soul needed."

JOHN BIGELOW TAYLOR/COLLECTION BEVERLEY BIRKS

ABOVE: Dior stands beside the river on his property in 1954. LEFT: A dress in black wool crepe displays the trademarks of his New Look of 1947: rounded shoulders, a small waist and a full skirt. "My weakness . . . is architecture," he wrote. "I think of my work as ephemeral architecture, dedicated to the beauty of the female body."

ABOVE: Beam ceilings and tile floors were offset by Louis XVI and Louis-Philippe pieces in the double salon, which Dior created from two rooms. The stone complex, which once comprised stables, barns and a mill, was laid out around a courtyard. Away from his Paris couture house, Dior spent summer vacations and weekends at the mill. There he would tend to his plants, entertain friends and work on his collections. BELOW: Elsewhere in the salon, an Empire chair is pulled close to the fireplace.

charms of his beloved mother, with her hand-span waist, creamy shoulders and love of perfume and flowers.

The timid middle-aged Frenchman had conjured up both wild enthusiasm and the fury of officialdom. In a Paris street, a well-dressed young woman in a copy of Dior's New Look had the clothes nearly torn off her body by enraged housewives. Triumph brought him fame and money and pressure and anguish. Eight days before each of his collections, as regularly as clockwork, the oversensitive couturier would panic and become ill with stress. Of these moments he wrote, "I want to escape. I am hoping for a sudden catastrophe—even a fatal one—that will prevent the Collection being shown. I want to die."

Hurrying out of Paris as soon as he could after that first collection, he fled to a cottage close to the forest of Fontainebleau and began to look for a permanent country residence. In the evening he would discuss his ideal house with his friends Pierre and Carmen Colle. "It was to be neither a château nor a weekend villa," he wrote, "but a real rural retreat, a part of the countryside, preferably with a stream running through it."

One day his friends told him they had found "a ruin in a swamp" near Milly-la-Forêt. Soon afterward he climbed out of his car and stepped cautiously into the overgrown courtyard of a derelict fifteenth-century mill. Plump and pink-faced like a bland country curate, he would have mopped his brow with a white silk handkerchief as he pushed the foliage aside and peered through gaping windows at dark beams and stone-flagged floors. He could hear nothing but birdsong and running water. He had discovered the house where he would live out his happiest and most satisfying moments: Le Moulin du Coudret.

Other designers wanted to shock, to impress, to dress the working woman or to pursue an artistic ideal. To be dressed by Dior was simply to be dressed in perfect taste, and he brought the same appropriate and ap-

The old mill room became the guest salon—complete with the original machinery—and Dior used one of the millstones for seating. In the evenings he would play the piano or work at the framed tapestry, to which guests were asked to add their own stitches before leaving.

The real Dior was to be found at the mill, where he rested and entertained for his own pleasure.

Once a barn, the airy dining room at the center of the complex was highlighted by an open-beam ceiling, a stone floor and 18th-century country pieces. The designer was a great gourmet, and it was said that Madame Denise, his cook from Martinique, was the only chef in the world dressed by Christian Dior.

pealing restraint to each of his houses. Others named his style "classical chic," but he merely said, "I brought back the neglected art of pleasing."

The mill was different from all of his other houses. The house on the boulevard Jules Sandeau, decorated with Georges Geoffroy, Victor Grandpierre and Pierre Delbée, was the perfect Paris backdrop for a king of couture. Three servants cleaned and cared for the Sèvres jardinieres and Aubusson carpets, crystal chandeliers and marble and silver baths. Florists from Dedeban moved silently over the parquetry floors in felt slippers. Chef and sous-chef labored in the kitchen. At his couture house at 30 avenue Montaigne—and soon in London, New York and Caracas—he established a distinctive décor executed with Victor Grandpierre that evoked the quiet formality of his parents' apartment in Passy, with gray and white paneling, white-enameled furniture, giant palms and doors with small panes of beveled glass. The boutique was papered in toile de Jouy and scattered with Dior hatboxes.

He was to title his 1957 autobiography *Christian Dior et Moi*. If the house on the boulevard Jules Sandeau was where "Christian Dior" lived, the real man was to be found at the mill, where he rested and entertained for his own pleasure. It was as

In summer, Dior spent much of his time outdoors, and French patio furniture was set out on the edge of the wide lawn off the summer dining room. Friends were invited to play canasta, the designer's passion. Most of the first-floor rooms were reached by outdoor walkways, vestiges of the mill's original paths.

simple and fresh as the other two were sophisticated and formal. Working weekend by weekend with equal enjoyment on house and garden, he channeled the river, drained the swamp, cleared the undergrowth and reclaimed the small, plain buildings that had been stables and barns.

"I wanted a house something like those houses in the provinces, those white-washed convents with their well-polished parlors where children are brought to talk politely to their relations, of which I preserve tender memories. I wanted my first country home to look both lived in, and livable in," he wrote. He intended the garden to look like "the peasants' gardens which decorate the sides of the roads in my native Normandy."

In Paris, Dior filled his house on the boulevard Jules Sandeau with Louis XIV pieces, fine paintings and objets d'art, but he saw the mill as simple and unpretentious. ABOVE: A guest bedroom was comfortably arranged, with printed fabrics and a Louis-Philippe bergère and marble-topped table.

ABOVE: The white guest bedroom, or "lady's room," featured a canopied Louis-Philippe *lit en bateau* carved with swans, an Empire sling chair and an Empire night table. The designer knew the local antiques dealers and chose all the furniture himself.

BELOW: Empire chairs and a petit-point rug furnished Dior's writing room. Of decorating, he wrote, "Good taste was much less important than my own taste, for after all, living in a house which does not suit you is like wearing someone else's clothes."

While his couture house smelled of Miss Dior perfume, the mill was redolent of lavender and furniture polish. There were white walls and shutters, big country cupboards, a Directoire wallpaper screen, pretty porcelain and sloping ceilings. In its simplicity it was a little like the linen room of his family house on the cliffs at Granville, where, one of five children, he liked to watch the maids gossiping as they ironed and sewed. His alcove bed at the mill, like his old nursery bed, was enclosed at night by soft white draperies. In the guest salon, the mill's original machinery was left in place between the piano and the drawing board where he worked on sketches for his next collection. There was also an unfinished piece of tapestry, to which he would invite friends to add a stitch or two before they left. In the kitchen, Madame Denise, "the only cook in Dior dresses," prepared the superbly rich gourmet dishes that he loved so much, while the designer puttered in the garden, his pockets full of pencils, crayons, notebooks and erasers, picking a bunch of old roses for mantelpiece or bedside table. Back in the house he would tie on an old cotton apron, spread a cloth on the flagged floor and make raspberry liqueur.

Several times in his life Christian Dior had lived in the country, and he had discovered, to his own surprise, a deep satisfaction in cultivation. In Mehun-sur-Yèvre near Bourges, during World War II, he worked in the fields like everyone else. After the defeat of France he joined his father and one of his sisters at Callian in the Var region, growing vegetables. It was because of the garden, says Christian Dior archivist Marika Genty, that the designer loved the mill so much. "He was at his happiest moving around the property and chatting with Ivan, the gardener, who became a great and special friend, someone important in his life." There is a photograph of them with a basket of chrysanthemums between them, Dior in a navy linen jacket, Ivan with garden-

continued on page 282

JOAN VASS ON LONG ISLAND

AN EYE FOR UNDERSTATEMENT

"We make what I feel like today," says fashion designer Joan Vass, whose trademark is "modern, simple clothes." Vass's Long Island weekend residence also showcases her current tastes, as well as pieces she has collected for years. In the central hall, early-20th-century wood mastiffs from the Philippines ("Rex and Skippy—they protect the house") stand opposite a 1902 Achille Beltrame poster for a Naples clothing shop. INSET: Behind Vass in her Manhattan studio is a circa 1920 Italian film poster.

KEN NAHOUM

TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY FELICIANO

ABOVE: The entrance hall features design icons and folk art: A Guatemalan silk *randa* cloth is folded on a George Nelson bench; a 19th-century devil puppet hangs near a pair of Eames chairs. RIGHT: Thai ebonized-wood armchairs and a pair of Le Corbusier's *petit confort* chairs create a balance in Vass's eclectically furnished living room. The hand-loomed Swedish rug is from the 1930s.

Not many philosophy students end up as fashion designers. It's a career track that Joan Vass certainly hadn't imagined as an undergraduate at the University of Wisconsin. "I'm not trained as a designer," she says, half-apologetically. "I can't operate a sewing machine, although I did learn to knit when I was five."

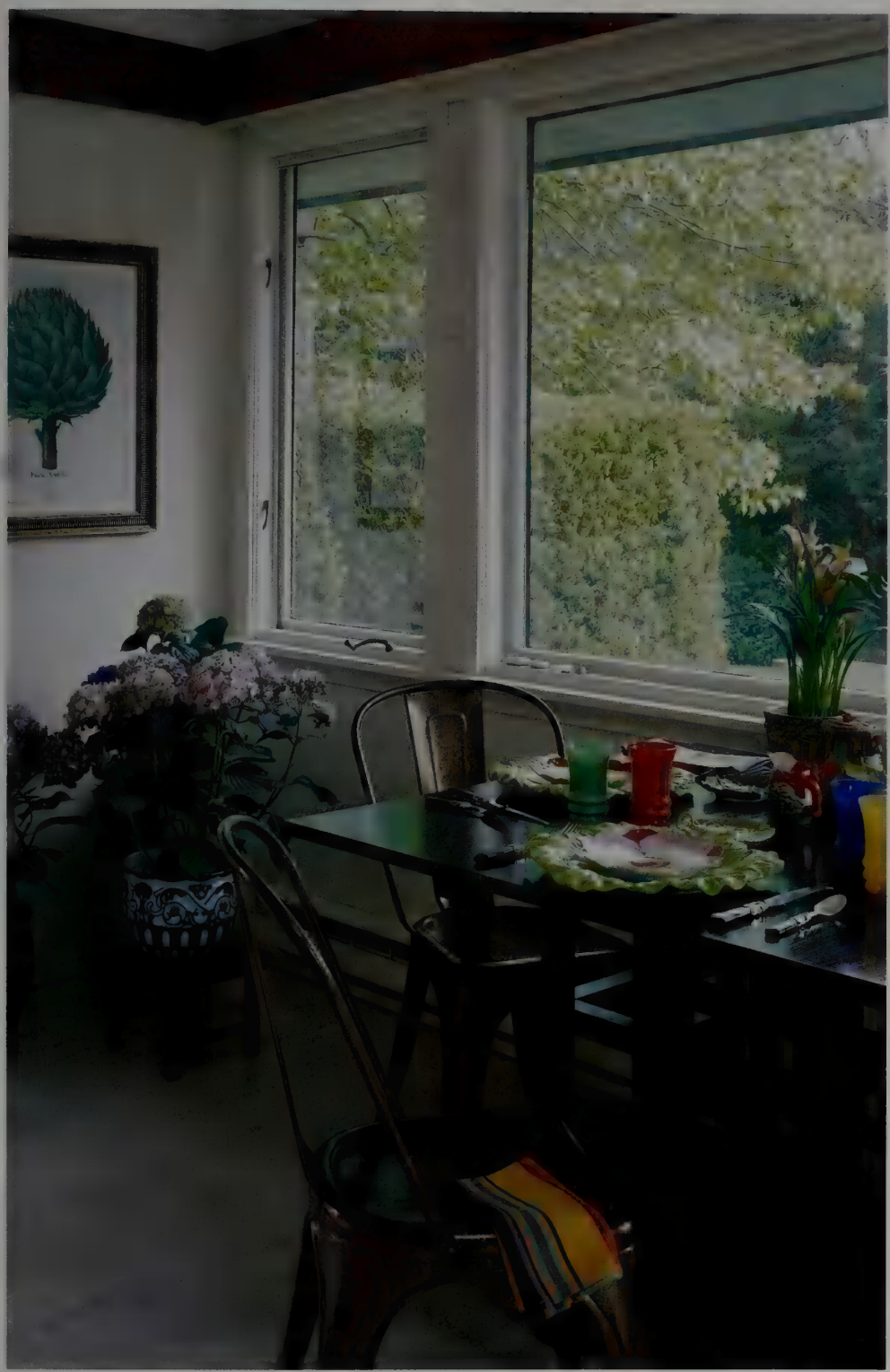
Before the native New Yorker started Joan Vass Inc. in 1977, she had worked at the Museum of Modern Art in the Department of Drawings and Prints, at Christie's in the Depart-

CAMPAGNE
BAINS DE MER
VOYAGES
AU BON MARCHÉ

In a dining area at one end of the living room, a concrete-and-steel table by Kathryn Biddinger for Vass-Ludacer is joined by Warren McArthur steel folding chairs. Vass acquired an early-20th-century Adolph Friedländer poster, *The Fak Hongs*, in two states: before and after type was added.

ment of 19th- and 20th-Century Art, as a freelance book editor for Harry Abrams and as a columnist writing about auctions for *Art in America*. During this period she was married to artist Gene Vass and raised two children. When she decided to turn the knitting of hats, sweaters and other apparel that she had been doing for her family into a full-fledged business, Vass was fifty-two.

The career change paid off. Within two years her distinctive hand-knit and handmade designs for women's and men's clothes were garnering awards, among them, in 1979, the prestigious Coty Award and the Prix de Cachet. In the last decade she has enlarged her operations to include a less expensive line of cotton and rayon knit clothing called Joan Vass USA, as well as Joan Vass Cashmere and



Joan Vass Shoes. About a year ago she and a young designer, Hal Ludacer, began making jewelry, bags and belts under the name Vass-Ludacer. In addition to the creative growth, she has expanded her licensing: Since 1989 fourteen Joan Vass shops have sprouted up across the United States.

"We have no applied decoration on our clothes," says Vass of her design approach. This assertion makes her sound something like a latter-day Adolf Loos, the Viennese architect whose famous 1908 essay "Ornament and Crime" declared that ornament, or applied decoration, was not a sign of developed, civilized life but an indication of its opposite. "The materials do it," Vass maintains. "I look for material with unusual patterns and textures, even upholstery fabric." In the way early modern architects liked to express the structural parts of their buildings rather than conceal them, Vass exposes the selvage, the natural finished edge of the bolt of cloth, which is usually cut off or hidden by conventional hemming. "We use selvage or fringe—the thing itself," she remarks.

Vass sketches her ideas, acknowledging that "they don't look like fashion drawings but show all sides of the design." When the diagram goes to the person making the sample, "we talk," she says. "We change things."

The properties of the materials also determine the shape of the clothes, as a coat, cut geometrically from a piece of brocaded upholstery fabric, demonstrates. "The cloth dictates what you do," she explains. "Nothing is 'constructed.' We don't use shoulder pads." Purist conventions hold for Vass's knitwear designs. "The yarn is the inspiration," she says. "It's the thread that forms the material and from that comes the garment."

The principles guiding Vass's clothing, not surprisingly, carry over to the design of her country house on Long Island. Twenty-three years old, the house is an unassuming wood-frame structure with hipped roofs and deep eaves. The interior, marked by whitewashed brick walls and exposed beams and rafters, is spacious and open. A barnlike living room with a mezzanine sitting area overlooking it, plus varied ceiling heights and skylights, add a nice vertical thrust to the otherwise horizontal plan.

Every view from the house embraces a serene sweep of manicured lawns, pine trees and gardens in

"I embrace the future," says Vass, "but I like to mix new things with antiques and junk." The 1930s French chairs in the kitchen were allowed to rust before being lacquered. A circa 1613 Basilius Besler hand-colored copperplate engraving of an artichoke is part of Vass's collection of the artist's work.

A 1930s Thai bench, with early-20th-century Mexican wood angels placed on and under it, sits at the foot of the bed in a guest bedroom. A Fornasetti sun-motif print encases one of the pillows. The Vass-designed bed is covered with a Clarence House cotton.

the four-acre setting. "Whenever I look out I see something lovely," says Vass, who nevertheless recently installed a twelve-by-ten-foot Masao Gozu sculpture of a New York tenement fire escape on the grounds. "It's bringing the city to the country," she notes. "But you can't see it from the house."

Inside the residence, Vass has assembled a number of early modern furniture classics, including a cherry Zigzag chair by Gerrit Rietveld. ("I love that chair," she says of the angular piece. "I sit in it. It's comfortable.") Leather-and-chrome *petit confort* chairs by Le Corbusier, along with his chaise longue, and chairs by Alvar Aalto and Charles Eames appear throughout. Added to this collection of design icons is an assortment of furniture of other styles and periods, lending a lively, spirited air to the entire mix. A traditional, plump sofa, ebonized-wood chairs from Thailand, 1930s French metal stacking chairs that were allowed to rust before being lacquered, and a tramp-art chest made in England in the late nineteenth century are departures from the modernist mode. "I used to have all Aalto and Eames furniture when I was married," Vass says. "In the last dozen years I've become more eclectic."

Folding furniture is very much a thematic element in her house. Metal folding chairs that have been upholstered, a French folding table, a folding chair thought to be of Italian lineage and a folding wood stair for the library make that point. "I like an empty house, with furniture that can disappear," she says.

Vass's varied collections include large French and Italian turn-of-the-century posters and unusual accretions of objects arranged tidily on the shelves that line many of the walls: Teapots in the shape of turtles, invalid feeders (small glass pitchers once used in hospitals) and ceramics attest to the diversity of the designer's eye. "I like a lot of things," she says. "It's a terrible weakness."

The catholic taste Vass exhibits in collecting is expressed somewhat in her fashions, although the overall simplicity of the clothes gives them a unity. "They're not meant to go out of style," she emphasizes. "We aren't involved in trends, but I am frequently tempted by them."

As for Vass's previous commitments to art and philosophy, their influence remains evident in her clothing creations and in the artifacts with which she surrounds herself. Adolf Loos probably put it best when he wrote in an 1898 article on men's fashion, "What good are brains if they do not express themselves in good clothes?" □

ABOVE: In the master bedroom, an Alvar Aalto single-arm chair and a Le Corbusier chaise flank a late-19th-century English tramp-art chest. The 1904 Friedländer circus poster is of his signature subject, animals grouped in pyramids. Clarence House chair fabric.

BELOW: Architect John Milnes Baker's 1971 design is a latter-day version of Frank Lloyd Wright's Prairie style, with its hipped roofs, deep overhangs and horizontal planes penetrated by a large, rectangular chimney. The rear elevation overlooks a terraced lawn.

BELOW: "You walk toward the meadow at the rear of the property, turn, and then—surprise!" Vass exclaims. "Urban life!" Masao Gozu's 1990 *984 E. 180 St. Brnx*, a 12-by-10-foot sculpture of salvaged artifacts, is on a part of the grounds not seen from the house.

MARINA FAUST

Madeleine Vionnet (1876–1975) was acclaimed for the elegant simplicity of her couture creations of the 1920s and 1930s. ABOVE: Vionnet's country house at Cély-en-Bière, now owned by her longtime colleague Jacques Griffe, has been left virtually intact.

Not long before she died at the age of ninety-nine, Madeleine Vionnet, who created some of this century's most elegant dresses, talked about the first important barrier in her life. She sat in her Paris town house decorated in the best of Art Déco and described the thrill she felt as a child, when she would cross the border her father tended and walk into the heart of the city.

Vionnet was born in 1876, and there were actual customs gates outside Paris during her childhood. Her father, a peasant from the Jura Mountains near Switzerland, had risen in life to the job of collecting duty on goods brought into the capital. Vionnet grew up on the wrong side of the gates, in the slums of the suburb called Aubervilliers, and no tourist fresh from across an ocean today could be more dazzled by the luxe of the City of Light than she was as a poor young girl.

That girl would become the woman who established herself as a couturier on the avenue Montaigne in a mansion that had housed the duke of Larisboisière. Her clients would be the queens of Spain, Belgium and Romania, the duchess of Windsor, movie stars on the order of Marlene Dietrich

RIGHT: The game room mural is a map of the Cély region. Vionnet never sketched her sinuous designs; she draped fabric on the wood mannequin, which, wrote biographer Jacqueline Demornex, "could be made to turn in a stiff, slow waltz to . . . demonstrate the full swirl of a movement." INSET: Vionnet in the late 1920s, with the mannequin.

MARINA FAUST

FASHION LEGENDS: MADELEINE VIONNET

THE MODEST CHARMS OF A FARMHOUSE IN CELY-EN-BIERE

TEXT BY G. Y. DRYANSKY

PATRICIA CANINO

MARINA FAUST

STEVEN J. TITUS/COLLECTION BEVERLEY BIRKS

LEFT: A silk chiffon evening dress attributed to Vionnet, circa 1935, shows the designer's inventiveness in construction technique, with the bias-cut fabric draped asymmetrically to reveal the body.

and iconoclasts such as Natalie Barney, the lesbian potentate of the Paris art world. She'd own a town house in the fashionable neighborhood of Auteuil, a villa in the south of France, and, not far from Paris, a paradoxically humble country house, where the quirks and twists of her rags-to-riches story are most apparent.

Jacques Griffe, the retired couturier, owns the country house now. He began his career as an apprentice chez Vionnet before founding his own fashion house, and considers himself her "spiritual son." He remembers her favorite line from George Sand, the great protofeminist of French literature. Vionnet would quote it so often that it was obviously her motto: "Simplicity is the end product of experience and the last effort of genius."

Simplicity defines the greatness and the limitations of Madeleine Vionnet's style as a designer and her fundamental taste in living. Still, she was a puzzle, like that famous evening gown she created that no one in Paris's Musée de la Mode et du Costume knew how to put on—the one that everyone thought was unfinished until her admirer Azzedine Alaïa spent four hours with it, turning and twisting the crepe into the masterpiece of sculpted cloth it is.

With a determination to work hard, inborn taste and nimble hands attesting to the fact that Jura farmers were watchmakers in winter, Vionnet got herself out of the slums. The years shortly after she first left home are sketchy, but what is known is illuminating. She broke with turn-of-the-century standards by striking out on her own while still a teenager. After her only child died at the age of two, she fled an unhappy marriage and went off to England, where she survived for a while as a linen maid in an asylum. But soon she made her way up the ladder inside fashion houses, passing from Kate Reilly in London to the famous Callot sisters and Jacques Doucet in Paris until, with the backing of rich customers, she opened her own house. In 1912 she was established on the commercially upscale rue de Rivoli. After closing for the First World War, she moved her business to the supremely stylish avenue Montaigne.

Vionnet had a fascination with the bias cut, with tailoring cloth diagonally rather than following the

OPPOSITE: The cushions for the large lounge chairs in Vionnet's game room were made for her by local artisans. Flanked by English comic prints, the brick fireplace is a modification of the original peasant sit-in fireplace. The mannequin is displayed as if with a Vionnet work-in-progress.

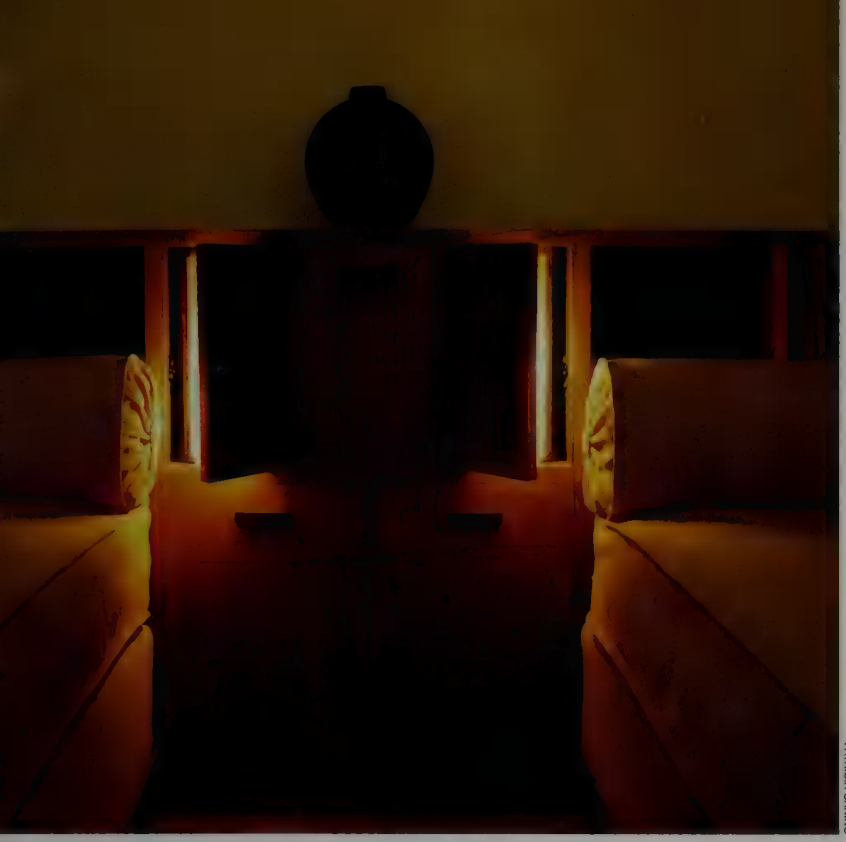
MARINA FAUST

LEFT: The table in the long room that Vionnet used as both a living and dining room is made of flooring from Versailles. Beyond it, a pair of 17th-century rustic wood doors lead to the wine cellar; French doors, at left, open to the greenhouse.

PATRICIA CARINO

Simplicity defines the greatness and the limitations of Vionnet's fundamental taste in living.

"The *Paysanne de Paris* felt quite at home in Cély, with her garden, her greenhouse and her hundreds of books," noted Demornex. Vionnet once said that she "could do without superfluous items, but never without books." ABOVE: A Vionnet associate, who did the furnishings, added a small bookcase next to the daybed in the living/dining room.



PATRICIA CANINO

ABOVE: Lighting was concealed in the cabinetry of Vionnet's bedroom, a compact space reminiscent of a ship's cabin. BELOW: A built-in cabinet and a large mirror face the beds in the bedroom, the most Art Déco–inspired room of the house.

lines of warp and woof. It became her signature, and though it hardly suited her own small, somewhat chubby body, it suited the zeitgeist of the 1920s perfectly. Bias-cut dresses cling without restraining. The Vionnet look served as an emblem of a liberated, archly libidinal era, when women were throwing away their corsets and redefining themselves.

Although Vionnet's list of customers became a tiara of the famous, she never hobnobbed with any of them, never went to balls or society dinners. Her clothes were chic, but she never considered herself chic the way, say, Chanel did. Nor did she have the panache of Paul Poiret, who gave the most astounding parties in Paris until he went broke. Her physical appearance didn't help. It made evident in the flesh the plain side of her being. In the end, plainness flawed her work. She became rich, but she didn't strive to be aristocratic, or couldn't, perhaps, out of timidity. And so her work, if it embodied elegance and subtle sex appeal, lacked the exuberance, the dash, that her good friend and equally humbly born colleague Cristóbal Balenciaga successfully reached out for.

In the privacy of her home, Vionnet's taste was simple and endearingly unaffected, but she understood the personality of the late Art Déco move-

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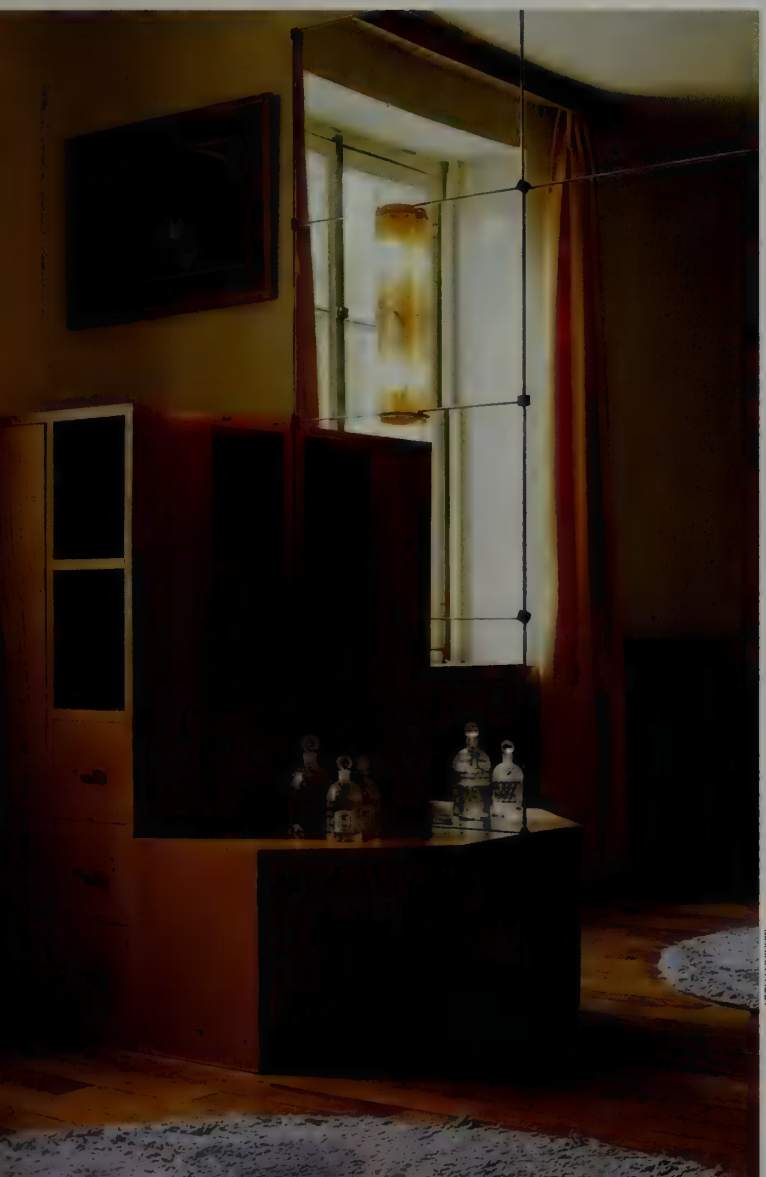


MARINA FAUST

MARINA FAUST

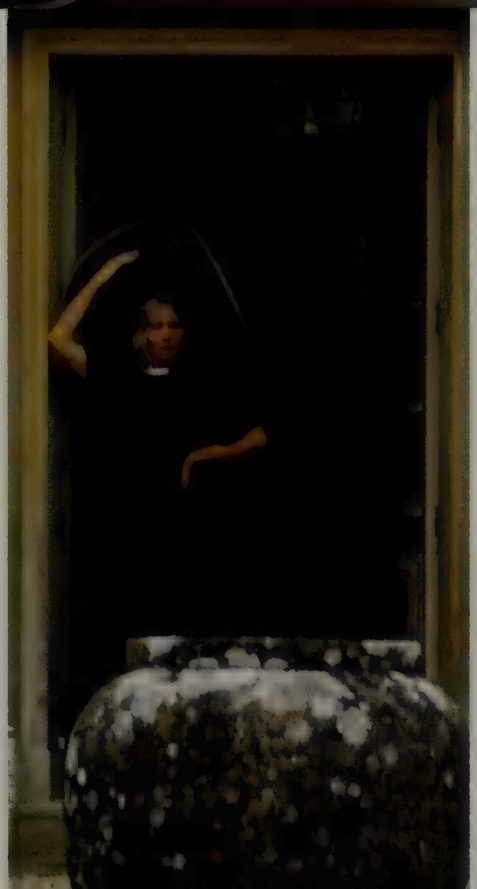
At the height of her career Vionnet spent all of her weekends at Cély, often returning to Paris with her car full of fresh fruits and vegetables. Later, during World War II, she retired to the countryside and her garden. ABOVE: Vionnet had a greenhouse constructed along the side of the house and added a water tower for better water pressure.

ANOUSKA HEMPEL

GLAMOROUS GLOSS FOR AN ENGLISH COUNTRY HOUSE

TEXT BY ELIZABETH LAMBERT PHOTOGRAPHY BY DERRY MOORE

"I begin with something old, then give it my own tweak," says fashion designer Anouska Hempel (right) of her approach to interiors and, often, couture. OPPOSITE: Hempel's 16th-century English country residence is "a family house, not a stately home."

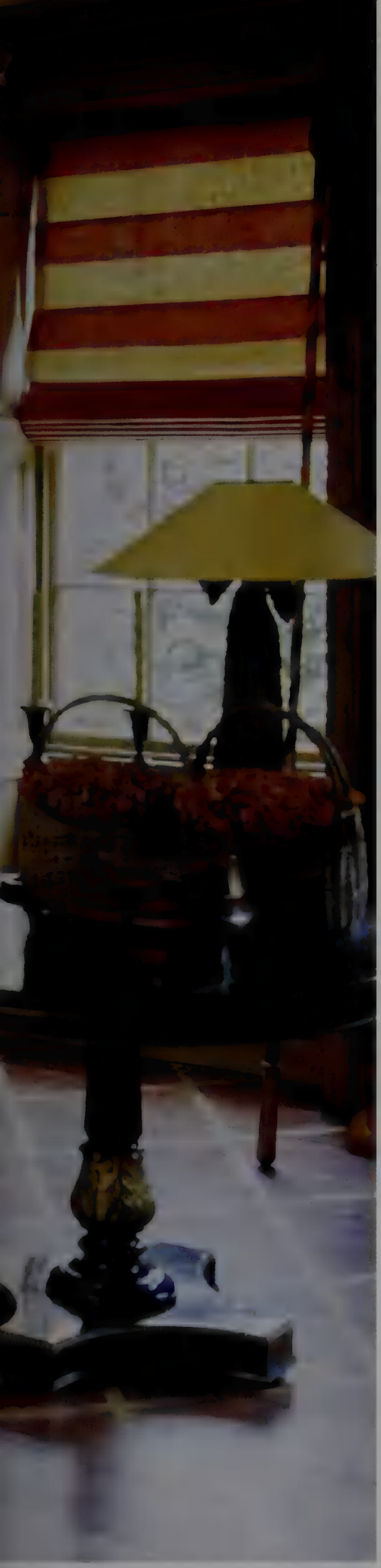


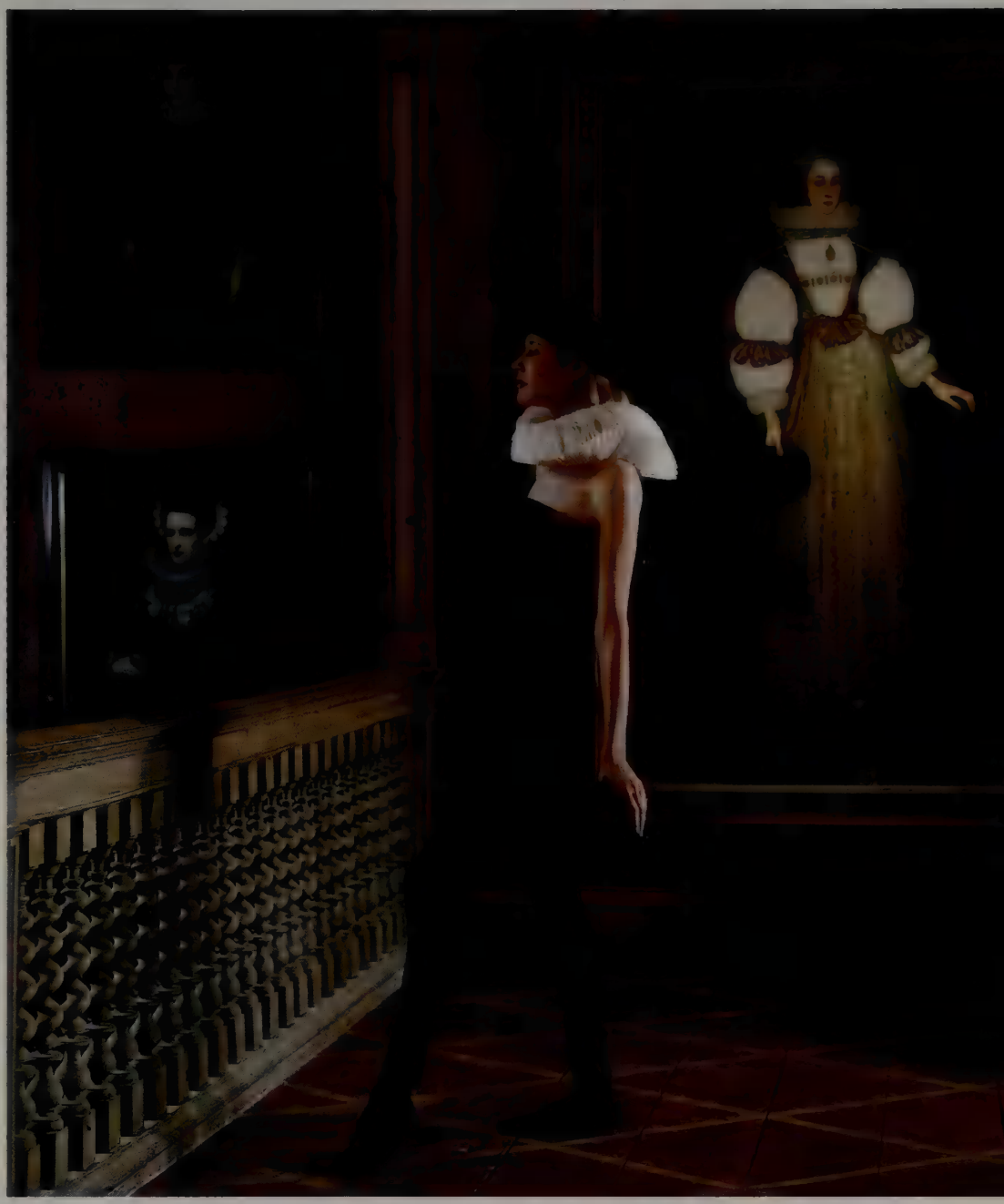
ABOVE: Anouska Hempel set estate contracts from 1650 into the glass panels of a screen in the entrance hall. Her versions of Venetian barge poles, which are placed in rooms throughout the house, "take away some of the order," she points out.

The entrance hall is scented with Arabian cloves warming on the fire. Rooms gleam with silks and embroideries of the Far East. Walls are lacquered with all the skills of ancient China. Anouska Hempel decorates with dreams of romantic places.

"I suppose this isn't the sort of thing people ordinarily do with a country house," the London-based fashion designer says, "but it's my usual gypsy mode. I only need to hear an engine starting on a boat and I'm thinking of someplace exotic. I want to be able to pull the blinds, block out the gray and create my own reality."

Anouska Hempel has transported the glamorous spirit of the London residence that she shares with her husband, Sir Mark Weinberg, and their son, Jonathon (see *Architectural Digest*, September 1989), to the family's house in the country. There, generating ideas for her next couture collection or for

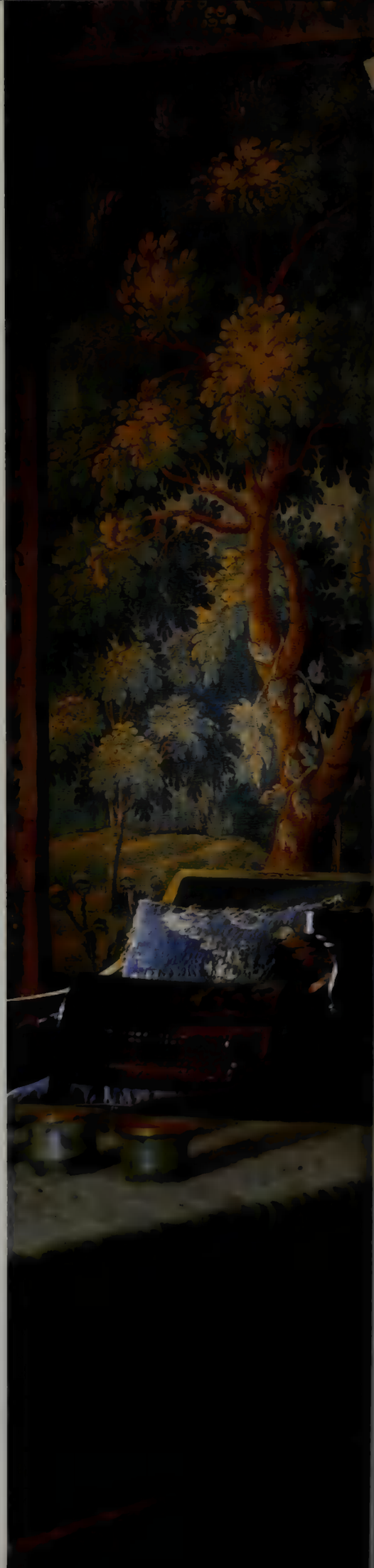




"Terra-cotta is a great background color for art and collections," Anouska Hempel notes. LEFT: Portraits from the 16th and 17th centuries are displayed in the open room at the stair landing. She based the design of the chairs on 17th-century examples. ABOVE: A model wears Anouska Hempel's Indian-inspired jodhpurs; the ruff was fashioned after those in paintings such as the circa 1630 life-size portrait by Marcus Gheeraerts. She conceived the flat hat as "something between the ecclesiastical and the academic."

a new menu at Blakes, her London hotel (see *Architectural Digest*, April 1988), is part of daily life. "I come to the country for my own kind of green space," she says, "but creativity is a continuum. I need to be able to work wherever I am, and I can only do that if I like my surroundings. I get up at four A.M., and I want to have the colors of the night around me—indigo and rich Rubenesque colors." Her description of the drawing room palette as "a midnight sky, studded with rubies" shows she has achieved that effect.

"I love the whole business of building," says Anouska Hempel, who concedes a "secret wish to have been a pharaoh." Indeed, for her, structure is essential. As one client puts it, "Anouska's clothes make me want to stand taller, like a beautiful marble statue. It's the construction, all the little fastenings



"I'd like to spend my life curled up in a green leaf," remarks Anouska Hempel. ABOVE: Hand-colored Regency Indian prints further the botanical theme of the dining room. The hanging lantern and chairs are her designs.

RIGHT: A model, in Anouska Hempel's dark green velvet bustier and silk evening skirt, rests against an Italian sideboard in the dining room. An 1851 Gempe painting hangs on a 16th-century French tapestry.

inside. The clothes feel very secure, so the person wearing them comes alive."

Anouska Hempel extends the same logic to interior design: She makes sense of the architecture first. "This house was a very tacky tinderbox of partitions," she says. "Higgledy-piggledy interiors, tiny steps up and down. There were no spaces of any consequence." At her direction, partitions were done away with and stone floors were laid.

With order established, she moved on to what she terms "the nonsense in the middle that stirs things up." Various elements recall far-off places: Her versions of striped Venetian barge poles lean against walls throughout the house. The pattern on a Chinese trunk is stenciled onto a carpet, while the colors of tapestries set the stage for other furnishings.

And there are details borrowed from the Elizabethan portraits that

leau piping set with military precision or strips of fur embodying a kind of Russian swagger. In her rooms, the banding is as opulent as strips of ebony and silver set into lacquered walls and as simple as a length of jute tied around a flowerpot.

She applies a strict geometry to her garden, calling it "putting patterns onto a flat landscape, creating my own green magic." A gravel path draws a precise circle around a magnolia tree; white-marble chips are arranged into neat squares on top of a garden table; espaliered apple trees form a straight corridor; boxwood is clipped into perfect globes. "I don't have time for bitsy plants," she says. "I don't like cottage gardening."

Details matter for Anouska Hempel, and perfection is always the goal—even for the everyday things. "You have to be passionate and dedicated to work the way I do," she says. "I care very much about the way a curtain is tied back or how flowers are put into a vase. I like having a fire burning in every room year-round, and everybody in the family is under orders to put a log on whenever they go past."

Anouska Hempel tries to keep life in the country relatively quiet for herself and her family. "In London, as a hotelier and a couturier, I'm in the people business and I love it, but here we need time to ourselves," she explains. Friends who come to lunch or dinner are shown glimpses of the designer's imagination; when they depart down her long avenues of chestnut trees, trimmed and tailored to a couturier's standard, they've had an invigorating excursion into her remarkable dreams.

And that gives her pleasure. "That's what it's all about," she says. "I create rooms that will carry people away and then back to reality feeling a little better." □

"My palette is dark, rich colors," she says. "And I love anything to do with the Orient." ABOVE: A 15th-century *tansu* chest anchors the kitchen. Hand-stenciled stripes appear on the fabrics and on the sisal carpet.

"I like symmetry, two of everything except pots—and then I prefer dozens," says Anouska Hempel. BELOW: White-marble chips decorate the table in the garden. The blue-and-white jars are Cantonese, circa 1820.

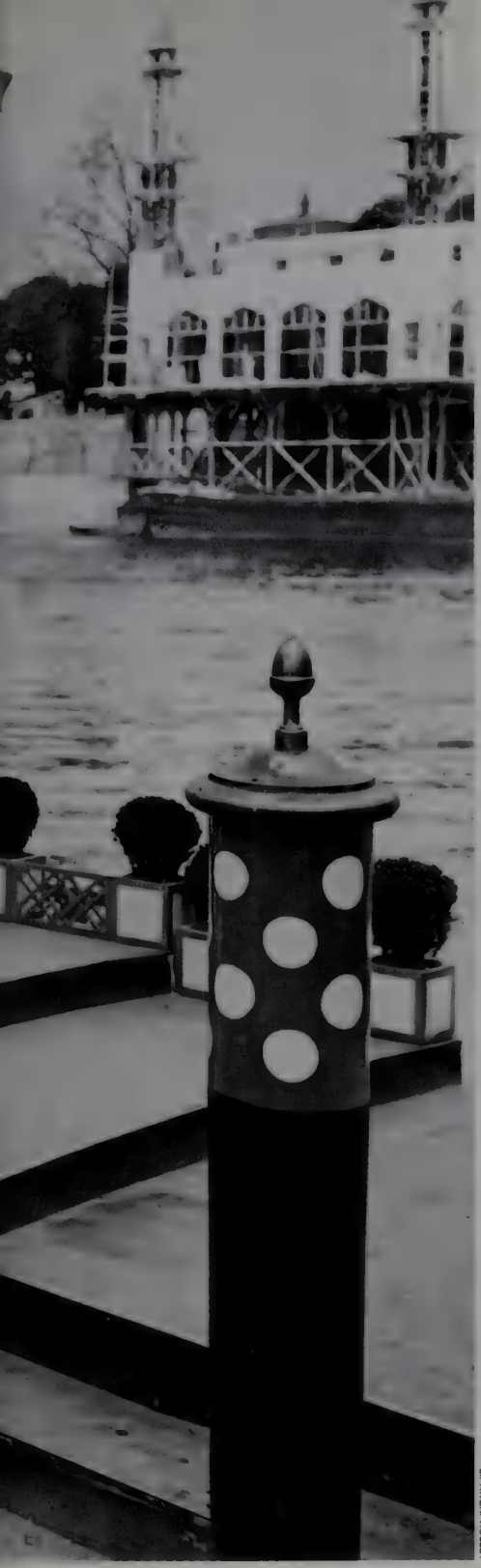
OPPOSITE: A 16th-century tapestry fragment serves as a bedcovering in a guest bedroom. A striped cotton provides accents. "Tapestries must have something modern edging them," Anouska Hempel says. "Otherwise they get very gloomy and ghastly."

FASHION LEGENDS: PAUL POIRET
MULTIFACETED FIGURE OF THE TWENTIES

TEXT BY DALE HARRIS

About the precise significance of Paul Poiret, history is still undecided. Not that anyone doubts his abiding fascination. Indeed, it's hard to imagine a survey of twentieth-century taste in which his name would not be invoked, if only peripherally. He was, to begin with, the most influential couturier in France in the decade preceding the outbreak of World War I in 1914. At the same time, he was an interior designer of distinction, a promoter of the applied arts, a perceptive collector (he owned major works by Picasso, Matisse, Derain, van Dongen, Brancusi) and a cultural entrepreneur of courage and imagination. He was also one of the creators of the beauty trade as we know it today, the first couturier to develop and market a line of perfumes and cosmetics. He designed for the theater and the movies. At one point, in midcareer, he became a professional actor, appearing opposite Colette in a dramatized version of her novel *The Vagabond*.

No doubt it is the protean nature of Poiret's gifts—and of the activities into which they led him—that makes it hard for us to put him in focus. Certainly, to speak of him solely in terms of fashion and interior design, despite



LIPNITZKI/VIOLET

JOHN BIGELOW TAYLOR/COLLECTION BEVERLEY BIRKS

Paul Poiret (1879–1944) established his Paris couture house in 1904, but he also garnered acclaim as an innovative decorator and perfumer. ABOVE: Poiret, foreground, strolls on *Amours*, one of three barges he designed for the Exposition Internationale des Art Décoratifs et Industriels Modernes of 1925.

ABOVE RIGHT: A silk-and-velvet cloak attributed to Poiret exemplifies the exotic style, luxurious fabrics and avant-garde patterns that his creations were famous for.

the eminence he achieved in both areas, is simply inadequate. For Poiret, the usual methods of categorization do not suffice: In all likelihood he will go down to posterity as one of those diversely talented people who play a varied and indispensable role in creating the identity of their age.

Curiously enough, his heyday was brief, little more than two decades in duration. Beginning in 1904, the year in which he established his own fashion house, he rose to dizzying heights of renown and influence, only to see his many enterprises fail and his name sink quickly into oblivion. In 1925 he was declared bankrupt. At the end of the year he was forced to liquidate his art collection. By 1929 he was out of the cosmetics and interior design businesses altogether. Later that same year he was reduced to making

LIPNITZKI-HOLLET

models for Printemps, the mass-market Paris department store.

Poiret first came to the attention of the beau monde by reconceiving the female silhouette. At the time he went into business for himself, after serving an apprenticeship first at Doucet and then at Worth, women were not so much dressed as trussed. Imprisoned at midpoint by a corset, they appeared to be divided in two, "on one side the bust," as Poiret put it, "and on the other the whole of the rear end, so that [they] . . . looked as though they were dragging an anchor."

By liberating women from the corset, Poiret gave them a fresh identity. His lightweight Directoire-style day dresses, bold in color, simple in line and fluid in movement, bespoke a freedom that was more than physical. So did the Oriental evening gowns he started producing in 1909. Dressed in turbans, aigrettes and harem pants, women took on a glamorous air, at once sensu-

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ABOVE: Paul Poiret arrayed *Amours* with fabrics, wall hangings, a rug, carpeting and furniture from his Maison Martine, the inventive decorating shop he opened in 1912. He actually lived for a time on the barge, which was anchored next to the quai d'Orsay near the Pont Alexandre III, while waiting to move into a new residence.

OPPOSITE: The Poiret family at their Faubourg St.-Honoré house in 1919. From left to right are Paul Poiret; his mother, Mme Auguste Poiret; his wife, Denise; daughter Martine; governess, Miss O'Reilly; and son Colin.

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OPPOSITE: *Fashion Photograph for Vogue*, Edward Steichen, 1930. Gelatin silver print; 9⅞" x 7⅞". Succeeding Baron de Meyer as chief photographer for *Vogue* and *Vanity Fair*, Steichen pioneered modernism in fashion photography with his spare backdrops and novel lighting techniques. Sander Gallery, New York.

ABOVE: *Ball Gown, Paris, Dior, 1950*, Louise Dahl-Wolfe, 1950. Gelatin silver print; 10" x 8". Dahl-Wolfe, who worked for *Harper's Bazaar* from 1936 to 1958, was acclaimed for her skillful juxtaposition of textures and subtle gradations of light. Staley-Wise Gallery, New York.

The roots of fashion photography can be traced as far back as the sitters who dressed up for daguerreotypists in the 1850s. Nadar's powerful and slightly risqué portrait of Sarah Bernhardt stands as an oblique prototype, and by the turn of the century Parisian studios like those run by Talbot and Reutlinger were specializing in hand-tinted gravures and rich albumen prints of carefully posed fashion plates. But *professional* fashion photography, in the high-powered, magazine-oriented way we understand it today, is a phenomenon that began in the United States.

It was a genre created to serve the needs of the publishing dynasties founded by men like Condé Nast and William Randolph Hearst. In 1914 Baron de Meyer became the first of Condé Nast's big-name signings when he was put under contract to *Vogue*. De Meyer had been a leading figure

in the Photo-Secession, an elite group of pictorialist photographers founded by Alfred Stieglitz in 1902, and could boast impeccable social credentials. In making this move, de Meyer, it was claimed, had forsaken art for commerce. Ironically, his reputation had been secured in the United States by Stieglitz, the doyen of art photography, who had shown de Meyer's dreamy Belle Epoque visions at the 291 gallery in New York and published his photographs in *Camera Work*. Today his *Vogue* pictures hardly appear compromised, but fifty years had to elapse before fashion photography was taken seriously as an art form.

After only nine years de Meyer defected to Condé Nast's persistent rival, *Harper's Bazaar*, but was quickly replaced on *Vogue* by Edward Steichen. Steichen too had originally belonged to the Photo-Secession, but he had eschewed the crepuscular romanticism of his famous platinum prints like *The Flatiron Building—Evening, New York* in favor of a modernist hard-edged clarity. A master of studio lighting techniques, Steichen had a graphically spare and incisive approach that, in 1923, brought modernism to fashion photography.

Fashion itself is cyclical, and styles in fashion photography have continued to swing between the poles of classicism and romanticism, the formal and the informal, movement and stasis. Certainly Steichen's new realism, besides delineating the fashions more clearly, soon made de Meyer's hazy fantasies appear outdated. As standards of halftone reproduction improved, photography began to supersede illustration as the favored medium in the high-fashion glossies; the advent of one-shot Kodachrome film in 1937 eventually made color photography practical and confirmed photography's takeover.

In Paris another baron, George Hoyningen-Huene, joined French *Vogue* in 1926. Hoyningen-Huene had previous experience in the business, both as a draftsman for his sister's couture house and as a fashion illustrator, and brought to the cool, understated neoclassicism of his photographs an unerring feeling for elegance. At Hoyningen-Huene's urging, *Vogue* hired his friend Man Ray as a photographer. For his debut Man Ray indulged in a typically Surrealist gesture, photographing the dresses on dummy mannequins. Though Man Ray's fashion photographs were generally surprisingly conventional, by the 1930s Surrealism was becoming a widespread influence, inspiring, for example, the outrageous

© WILLIAM KLEIN

Smoke & Veil, Paris, William Klein, 1958. Gelatin silver print; 15¾" x 12". Hired by *Vogue* art director Alexander Liberman in 1955, Klein captured the world of fashion during his ten-year stint "the way it had never been done before." He developed an entirely new aesthetic derived from his unconventional framing, experimentation with wide-angle lenses and multiple flashes, and the "confrontation close-ups" of his *Smoke & Veil* series. Howard Greenberg Gallery, New York.

COURTESY VOGUE. COPYRIGHT © 1950 (RENEWED 1978) BY THE CONDE NAST PUBLICATIONS INC.

Regine in Balenciaga Suit, Paris 1950, Irving Penn, 1950. Gelatin silver print; 7⅜" x 7⅜". Considered a milestone in fashion photography, Penn's *Vogue* series documenting the collections of such Paris haute couture houses as Rochas, Dior and Balenciaga has been called "a summation of the history of fashion photography up to that point, and an indicator of the future." Hamiltons Gallery, London.

fantasies of Cecil Beaton and André Durst. Most of its leading practitioners before World War II had started their careers outside of fashion photography. Horst, who worked for French *Vogue* from 1929, had moved to Paris to assist the architect Le Corbusier, and Erwin Blumenfeld, who joined the magazine in 1936, had been coleader of the Amsterdam branch of the Dada movement.

If the formal approach was modified by the influence of Surrealism, at the opposite pole was the informality pioneered by the Hungarian Martin Munkacsi, who was hired by *Harper's Bazaar* editor Carmel Snow in 1933. His first assignment was to photograph swimwear on a Long Island beach. The shock caused by his revolutionary instruction that the model should run before the camera has passed into legend: It marked the beginning of the depiction of actual

Styles in fashion photography have continued to swing between classicism and romanticism.

Model and Eiffel Tower, Erwin Blumenfeld, circa 1940. Gelatin silver print; 14" x 11". As a result of his experimentation with techniques such as solarization, overprinting and double exposure and his original mise-en-scènes, Blumenfeld is known as one of the most innovative fashion photographers. Staley-Wise Gallery, New York.

© BLUMENFELD ESTATE

© LILLIAN BASSMAN

ABOVE: *Opera House, Paris*, Lillian Bassman, 1949. Gelatin silver print; 10¾" x 9¾". Emphasizing mood and the intimate gestures of her models over fashion information, Bassman eliminated detail from her images by printing through tissue or bleaching parts of the photograph. Howard Greenberg Gallery, New York.

movement in fashion photographs. "Action realism" was a response to the modernist notion that the moving body expressed freedom in the broadest sense; the contemporary cult of athleticism was reflected in turn in the growth of sportswear, which the magazines were naturally eager to promote. The seeds that subverted fashion's hauteur were sown in images like Munkacsi's photo of a woman leaving an A&P store with groceries, about which Carmel Snow disarmingly commented, "It brought in the suburbanite who more and more represented our reading public."

As the audience for fashion magazines broadened in the 1930s, the society beauties who had posed for photographs were largely replaced by professional models. One of the most celebrated of these was the former dancer Lisa Fonssagrives, who bravely clung to the (then unguarded) Eiffel Tower on behalf of *Vogue* and photographer Erwin Blumenfeld in 1939. Admired for her athleticism and stamina as well as her beauty, she performed many more daring acts, including a parachute jump into a Paris square for a Jean Moral photograph.

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COLLECTING VINTAGE FASHION PHOTOGRAPHY

In general, vintage fashion photography is priced from about $1,500 to $50,000. Serious collectors who want to form a comprehensive selection of works should seek images from the 1950s and pre-1950s, since that area of the market is rapidly disappearing and prices are rising. Beginning collectors might focus on lesser-known names and works from the 1960s, which offer an edge in price as well as interesting cultural differences.

DERRY MOORE

ABOVE: "For me, elegance is a yardstick, the art of knowing how much free rein one can allow one's imagination without overstepping the boundaries of classicism," says Marc Bohan. His daughter, Marie-Anne, wears an outfit from one of his last collections for Dior in the late 1980s.

MARC BOHAN

CONSOLIDATING HOUSEHOLDS IN BURGUNDY

TEXT BY CHARLOTTE AILLAUD PHOTOGRAPHY BY MARINA FAUST

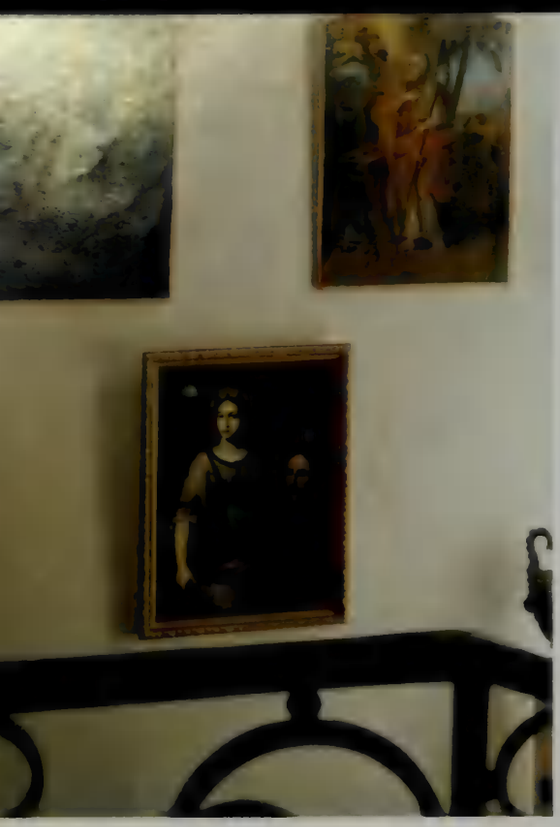
OPPOSITE: His new country house in Burgundy was converted in the 18th century from a convent chapel. "We were stripping off layers of paint in the hall and staircase when we uncovered the stones of the chapel," says Bohan. "It's thrilling when a hidden slice of history is revealed." The 17th-century tapestry depicts the return of Ulysses.

Why did he select a secluded, austere house in a region that, despite its beauty, is just as secluded and austere? The sounds of the village in Burgundy scarcely penetrate the walled garden. Evening church bells ring clear through the deep quiet. Sunk in a chair on his magnificent classical stone terrace, Marc Bohan pauses for a moment before replying.

"Until 1990 I owned a very pretty 1850 farmhouse in Fontainebleau. But it began to be more and more of an effort to get back into town after the weekends, and my life started changing. It wasn't really all that vital for me to be close to Paris, and all of a sudden I started to yearn for something completely different. In short, my life was moving toward a new frame of reference, and this house seemed to symbolize that change. I liked it immediately, especially the staircase. My daughter, Marie-Anne, who came to see it at my request, said right away, 'It's crazy, but it suits you down to the ground.' "

She was right. There is a similarity between the architecture and the restrained character of its owner. "I like the way it's in the middle of town while at the same time resembling a small château," says Bohan. "I live here alone, except during the holidays, when my daughter brings a few friends down. Any farther out in the countryside and I would have worried about the vast expanses of land around me, about being cut off and isolated, about needing a car at all times. Here I just have to open the door and I'm on the street."

The main house, with its Ionic and Corinthian columns, was built in the 1720s by the Ursuline order as a lodging for their abbess. The nuns already owned the neighboring convent, surrounded by gardens and vegetable plots. After the revolution the convent changed hands several times. In 1814 Empress Marie-Louise and a couple of her ladies-in-waiting were entertained here along with the king of Rome. The garden façade was embellished in the early nineteenth century by the addition of four columns



ABOVE: Bohan, who spent three years overseeing the renovation, found religious tableaux in the chapel, two of which are displayed in the stairwell. Under them is a 1650 work titled *Judith and Holofernes*.

RIGHT: Bohan says he's more inspired by the creators of the 17th and 18th centuries than by his own contemporaries. In a corner of the main salon are Louis XV chairs and a 1740s bombé commode of rosewood.

OPPOSITE: Another view of the main salon shows a second trompe-l'oeil overdoor and a collection of classical objects, which includes a copy of an ancient Greek horse and an 18th-century Italian marble obelisk.

supporting a wrought-iron balcony.

"In this one place I brought together all the furniture and paintings that formerly decorated my Paris apartment, my flat in London and my house in Fontainebleau," says Bohan. "There were a number of problems to be resolved. First, how was I to sort out what I wanted to keep from half a century's accumulation of books, and how was I to choose among all my possessions? So many of them carried heavy emotional baggage from the past. In the end I held on to the books and most of the eighteenth- and nineteenth-century paintings. The modern works were all sold. My own preference has always been for seventeenth- to nineteenth-century drawings. I kept what I had of those."

Bohan says that his eye was trained at an early age. "I was a child of fashion. My mother was a milliner, a woman of great elegance who had to give up the profession she loved. My father worked for a publishing house. He dreamed of having a banker for a son." Alas for Bohan senior, by the time Marc was twelve he was already addicted to fashion magazines. "I wanted to be a fashion illustrator," he says. World War II intervened, and Bohan took a job his father had found for him as an apprentice banker. But he learned the basics of illustration and eventually found a place outside banking as an assistant to the great couturier Robert Piguet.

"Piguet taught me a lot. He was a solitary type, just like I am, and we had similar tastes. Piguet gave me a sense of feminine reality. After him I never again conceived of a woman's dress in the abstract. I stayed with Piguet for three years, all of them intensely enriching and above all fun."

When he came back from his stint of national service Bohan went to work with Molyneux, where he remained until the house closed down. He recalls, somewhat wryly, how

he then opened his own first fashion house on the avenue George V. "It was forty-one years ago. The adventure lasted six months. I ran out of money and had to go to Patou for four years. And then Christian Dior came to me with a proposition."

Dior offered Bohan a job that matched his talents—the overall direction of his firm's expansion abroad. But the two were never to work together because Dior died soon after. "Then Marcel Boussac chose me to take over from Yves Saint Laurent, who had started his solo career." Marc Bohan's own first collection at Dior caused a sensation, and from that moment in 1961 until 1989 he went from strength to strength. "I expanded Dior with a major development of licensing agreements."

Bohan is a great lover of the cinema, and his theater work has included costumes for plays by his friend Françoise Sagan and for Luchino Visconti's productions. Indeed, he thinks his love of entertainment and the stage lies at the root of his creativity.

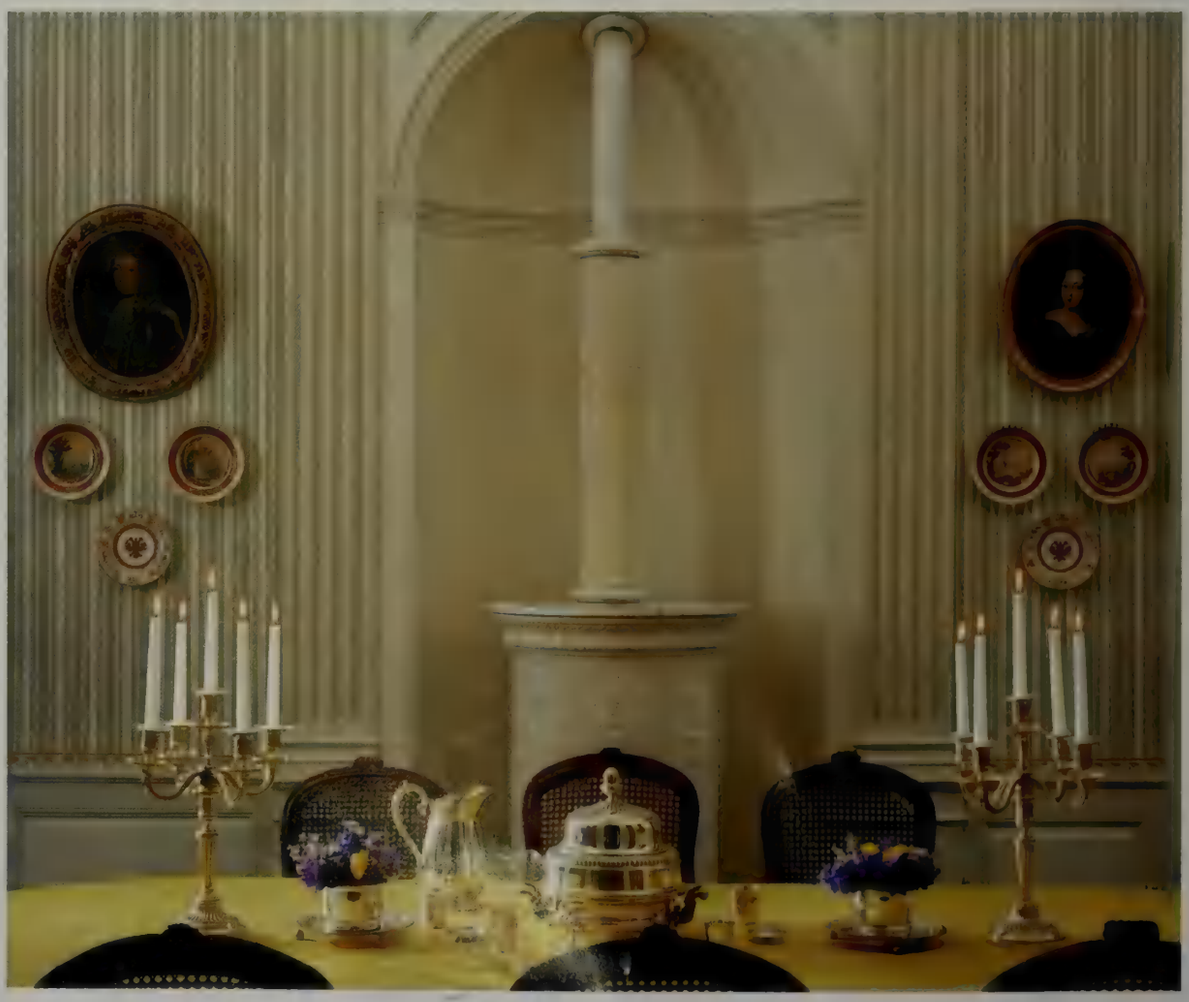
"During the 1960s I lived a supercharged, thoroughly mondaine existence," Bohan recalls. "But when I needed peace to put together my collections I took refuge at the Manoir du Breuil, a property in Normandy that Françoise Sagan lent me. Then my wife was killed in a car accident. After that I dedicated myself to the education of my daughter. She was only eight when she lost her mother."

In the 1970s the life of Marc Bohan took a new direction. He gave up parties and soirées, feeling a mounting need for something different. "Music has always been my greatest joy. A beautiful music festival gives me more pleasure than anything else I can think of. I've often been to the music festivals at Salzburg, and of all the people I have met in my life, I

"Empress Marie-Louise spent a couple of nights here in 1814 on her way from Paris to Austria," says Bohan, who filled the bedroom with such 19th-century pieces as an Empire gueridon, paintings by Edouard Moyse and a screen in the style of Henri II.

ABOVE: Over a guest bedroom's Empire bed is a series of 19th-century drawings by the same artist around a 19th-century tapestry. BELOW: The dining room's modern faience stove is flanked by 17th-century portraits of Louis XIV and his daughter Mlle de Nantes.

OPPOSITE: "I approached the décor in much the same way I would a dress, using a range of cameo tones to create a feeling of unity, so I can have all the doors open in an atmosphere devoid of contrasts," he says. Assorted 18th-century paintings hang in the dining room.



OPPOSITE: "My sense of symmetry defines my taste and guides my life," he says. "I've always applied it to my work and surroundings." In the master bedroom is a *lit à la polonaise* signed "Mathieu de Bauve."

ABOVE: "All I needed to do with the house was respect the architecture; the rules it obeys happen to suit me perfectly," says Bohan. The pillars and balcony were added to the garden façade in the early 19th century.

LEFT: "The first stone was laid by the mother of Louis XIV in around 1658," says Bohan of the front façade. "I worked closely with an architect from the area who is a specialist in the stone and paint of the period."

think Herbert von Karajan impressed me the most. Right now, though, I feel a need to stay at home in my own house, close to the things I love best. My immediate surroundings are vitally important to me, even when I'm in a hotel room somewhere."

Marc Bohan's house is conceived in the classical spirit that is so essential a part of him. "At times I've been influenced by trends, but I find in the end I always come back to the kind of atmosphere in which everything

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"As soon as I arrived on the island from which Napoleon was so anxious to flee, I fell for its unusual character," wrote Pierre Balmain (1914–1982) in his autobiography. ABOVE: Balmain perches in the central stairway of his Elba house next to a flagpole that ascends through the open roof.

Who was Pierre Balmain? Everyone of a certain age and social class in Paris has a memory of the man whose couture house celebrates its fiftieth anniversary next year. Along with his friend Christian Dior, Pierre Balmain put his mark on postwar European fashion, but unlike Dior, whose new look revolutionized style, Balmain designed in a more conservative mode. He gave back to a traumatized Europe the glamour of romantic ball gowns and diademed princesses.

Yet this most public of designers remains an enigma. Even Balmain's 1964 autobiography, *My Years and Seasons*, sheds little light. "The facts are there, but not the essence of the man, not his genius for life," recalls his intimate friend and colleague for thirty-

LEFT: "Instead of a flag, large Japanese fish made of paper float majestically in the wind," he wrote. INSET: A 1947 riding outfit for Jean Cocteau's *L'Aigle à Deux Têtes* was a collaboration between Balmain, Cocteau and Christian Bérard. OPPOSITE: He described the house that was built fifteen feet above the ground as "futuristic."

FASHION LEGENDS: PIERRE BALMAIN

A FUTURISTIC HOUSE ON ELBA

TEXT BY ALAN JOLIS
PHOTOGRAPHY BY PIERRE JAHAN

ABOVE: Designed in the late 1950s by Italian architect Leonardo Ricci, the elliptical house was a radical departure from Balmain's traditional 18th-century residence outside Paris. The curved entrance hall leading to the dining room was covered with enlarged Piranesi engravings.

four years, the Danish designer Erik Mortensen. "Pierre could pose in real life but not on paper."

Born in 1914 into an upper-middle-class Savoy family, he lost his father when he was seven. His overbearing mother, with whom he was close but not loving, sent him to boarding school at the age of eleven. His mother focused all her attention on her only child, determined that he should become a success. When after a year of architecture studies in Paris he left to become an apprentice in haute couture, she was horrified. As the owner of a dress shop in Aix-les-Bains, she believed the rag trade was not sufficiently distinguished for her son.

During the war Balmain returned to his native Savoy and there befriended Gertrude Stein and Alice B. Toklas, dressing them both in his early creations. On October 12, 1945, Balmain was the first fashion house to debut in war-ravaged Paris. At that first collection, Gertrude Stein told reporters, "Don't judge him by my clothes. I dress like a bum, he really is talented!" Balmain's designs were innovative, but they never broke any rules or taboos.

In today's fashion world, it's easy to relegate Balmain to the ash heap of snobs and upper-class dinosaurs. Yet there was nothing ersatz about his snobbery. He was right at home at the pinnacle of society; his inner circle of friends included Jean Cocteau, Cecil Beaton, the comtesse de Noailles and Gertrude Stein.

He was an exacting martinet in his pursuit of good taste, and no detail escaped him. If a dish was not perfectly cooked, this epicure let you know it. During one collection he went berserk because his ladies' room had the wrong color toilet paper. Mortensen, the sole heir to Balmain's estate and the man who took over the fashion house after Balmain died in 1982, says, "Was he difficult? He yelled at me nonstop forty times a day. I was his pain in the neck. One day I finally told Pierre, 'I am fed up with your screaming at me for peccadilloes when you are surrounded by fools and kowtowing yes-men.' And Pierre answered, 'I don't care about the others, but I want and expect *you* to be perfect.' What could I answer after that? Nothing."

The devotion of his lifelong companion is still palpable today. Mortensen, a man of enormous elegance and polish, seems as refined as any Balmain couture creation. "That house on Elba," says Mortensen, "violated him. He was a man of the eighteenth century who loved Louis XV and XVI styles, but I think he just decided he could not go on being a stuffy old shirt. I hated that Elba house and often told him, 'If you die first, don't leave me this white elephant.' The floors did not communicate, so if you wanted to go to another bedroom you had to step outside and get rained on. There were no doors. Rooms stopped and started without any rhyme or reason. The central oval

OPPOSITE: He filled the "curiosity gallery" with his collections of statuettes, Greek vases, 17th-century Chinese porcelain and Gallé vases, which he found "one by one in the Flea Market and in the provinces, and of which I now possess nearly four hundred." "There were no doors anywhere," says designer Erik Mortensen. "It irritated me. It was absurd!"

staircase was open to the sky. One room was in the shape of a flatiron and could only accommodate a piano. There was a lot of useless space."

Mortensen adds that Balmain did not vacation in the Elba house often, preferring his romantic stately manor in Croissy and his seventeen-room apartment in Paris, and after twenty years he sold it and bought another in Marrakesh. So why Elba?

Balmain was full of contradictions: A designer of new fashion, he conceived dresses that harked back to the nineteenth century. A creator who devoted his career to women, he adored men. A hedonist who loved wine and tobacco, he denied himself these for a decade. An aesthete who loved the old and the Parisian, he built a house on Elba that was the most modern on the island.

Michel Pillet, a French-born professor emeritus at the University of New

"My life has settled into a constant rhythm linked with the collections," wrote Balmain. "As soon as the collection has been shown, I flee to my Mediterranean island." ABOVE: The dark, windowless living room was furnished with suede-covered chairs, crystal wall lights and a sunburst clock.

Mexico's architecture school now living in Albuquerque, says, "My dear, don't make him sound so complicated. It was 1957, we were on the Italian coast in a hot horrible little town by the name of Piombino, and to escape I said, 'Why not try Elba?' It was a short ferry ride away. No one went there. Elba stopped being chic when Napoleon escaped from it."

Pillet's rich life-loving warmth salvages Balmain from the straitjacket of social convention. "For six months Pierre was my Professor Higgins," recalls Pillet, who was then studying at the Ecole des Beaux-Arts, as Balmain had two decades earlier. "He taught me how to address nobility, how to ignore put-downs, how to enter Maxim's so as to make the greatest number of patrons turn their heads."

On that first visit to Elba in 1957,

Balmain built the house on the slopes of Mount Capanne, "for though I love islands I am not particularly interested in the sea, which I can see in the distance from every window." ABOVE: The dining room. BELOW: A guest bedroom had a vegetable-print wallcovering, a Japanese paper lantern and a fretwork screen. Balmain found that Elba's north side offered vegetation similar to that in his native Savoy.

ABOVE: In another guest bedroom were slipper chairs and 19th-century paintings. RIGHT: "I took pleasure in designing a garden in a meandering, Oriental style," wrote Balmain, who was photographed in 1964 from the poolhouse next to the oval pool with two guests. "I swim in spring water that a complicated filtering system imported from Hollywood keeps fresh and transparent."

Balmain and his young protégé built their future by planning a house together. At first Balmain considered buying the ruins of an old mill, then he asked Pillet to design him a house. But in those days the Italian government required the use of an Italian architect, so Balmain entrusted the work to Leonardo Ricci from Florence. "When he showed me the plans," says Pillet, "I was surprised at how modern and conceptual the house was, but Pierre was extremely proud of it. He said the house would be a masterpiece. Maybe he wanted to prove to himself and to me, the young modern architect, that he was able to combine the past and the present. Would things have been different if I had stayed around?"

By the time the house was built life had separated them, yet Elba still represents something special for Pillet. "In a sense I was its genesis, so it means a lot more to me than it did to Erik. I recall that the plans for the dining room had no windows, just a band of light, because the important view was meant to be the great food and great wines on the table."

Balmain was something of a voluptuary. His closest friends seem to have spent much of their time restraining him from going over the top. Pillet remembers an evening at a restaurant on Elba when Balmain started dancing the cha-cha with the natives. A patrician Zorba, Balmain was generous with his emotions and his energy, and he did not take kindly to being told to slow down. "He was always on stage," says Pillet, "always performing. With him you were bombarded by his knowledge, his charm, his forceful personality. He was a nonstop raconteur."

Balmain's grand gestures were not simply generosity, they also gave him back a sense of who he was and helped define him: He sent Maria Callas three thousand roses on her opening night at La Scala; he dressed the then wide-eyed young Pillet in raw shantung silk (which made me feel sort of like a gigolo); and he re-

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KEN NAHOUM

When she was putting together her New York loft, Anna Sui (left, in her own design) found inspiration in books on English houses. "All my favorites had red rooms," she says. "This is my version of an Englishwoman's house." BELOW LEFT: Bert Stern's photograph of Elizabeth Taylor joins a flea market chair and a Venetian chandelier in the entrance hall. Wallcovering, Boussac.

Anna Sui has never designed for the faint of heart, the thick of leg, the shy of flesh, the fashion fogies of this world. Her clients are equally unfazed by rubberized T-shirts, peekaboo eyelet, spike-heeled boots, satin hot pants, marabou-trimmed rubber slip dresses or metallic leather Doc Martens. They may not all have tattooed scalps, like the model Eve—a star attraction at a recent Sui show—but their ideal of glamour is young, impious and streetwise. "Fashion should be fun," says the designer. "It should be accessible, too. If you're conscious of how much money you have on your back, you can't be spontaneous. Expensive clothing loses its whimsy, and for me that's its charm."

Sui's accessibility is part of her own charm. She's not the kind of fashion priestess who makes sibylline pronouncements from behind her dark glasses and expects to be worshiped. Her business has always been a personal, low-key operation, and for a decade Sui ran it out of her downtown loft, not far from Barneys. It was a great relief to her when she could finally afford to rent an office and reclaim her living space. The style of her décor, like that of her clothes, is very fin-de-siècle: It's ironic and vampy—late Romantic with a Gothic bent. Madame Blavatsky would have felt at home holding a séance in her living room, which also seems to owe some of its dark glamour to a Mongolian yurt, the old Biba in Kensington and,

OPPOSITE: A Diana Vreeland mannequin, clad in a Courrèges jacket, takes center stage in the living room. "I change her wardrobe seasonally or for parties," says Sui. "She *has* worn my clothes, but mostly she's in things I collect." The photographs are by William Claxton and Steven Meisel.

ANNA SUI'S FAVORITE THINGS

FLEA MARKET TREASURES DRESS UP A NEW YORK APARTMENT

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY DURSTON SAYLOR

ABOVE: "I'd wanted an eighteen-inch version but ended up with the original," says Sui of the mannequin, which was created by Greer Lankton for Barneys. The Brian Jones photograph is by Linda McCartney.

at the other end of the spectrum, Diana Vreeland's red-lacquered temple of chic on Park Avenue.

The aristocratic Mrs. Vreeland is not at first an obvious role model for Anna Sui. She was, after all, a woman who once admitted she had six fittings for a nightgown and whose maid ironed her money before it went into her wallet. But she loved fantasy and cheekiness, and the *haute Bohème*. She might even have been flattered by the fact that Sui has a life-size Diana Vreeland mannequin in her living room. On a recent visit it was wearing an orange Courrèges jacket from the 1970s, a leopard-print chiffon dress and a pair of mules. "But it's not true that I change her outfit every day," says Sui with a laugh.

The renovation of the loft started with the floors, which were, Sui says, "a wreck from all the rolling racks." Her best friend, photographer Steven

LEFT: "I asked myself, What color would Diana Vreeland have?" Sui recalls. "And that was before I got the mannequin." In the living room are gilt-metal furnishings, Polish majolica, pillows and other treasures found at flea markets and antiques shops.

Meisel, happened to be visiting when "I was on the phone with the floor guy," she recalls. "He heard me telling him: 'Yeah, just sand them down and leave them natural.' " "Natural!" Meisel screamed at her. "Blond wood? Are you crazy? Get off the phone." After a hurried consultation with their other close companion, former PR executive Paul Cavaco, Sui decided to stain the floors red. The color was applied by hand, and the process took four "excruciating" weeks, during which time the designer and her black leather chesterfields had to move from one part of the loft to another.

"Next came the walls," she continues patiently. "After the floors were done, the white walls made the place look like an after-Christmas sale at a department store: very depressing." They got rouged too, except for a black-and-white-striped bath and the entrance hall, which was papered in a leopard print. It then seemed quite irresistible to hang black lace draperies in the bedroom, where most of the furniture was black anyway. The arched living room windows were treated to a valance of pompons in harvest gold, avocado and tangerine—the colors of a 1950s kitchen. "I call it the Chamber of Red Horrors," Sui remarks. "It's sort of like something from Edgar Allan Poe." The effect, however, is actually rather sweet and cozy. With embroidered flowers everywhere, pictures of rock stars, velvet cushions and girlish collections

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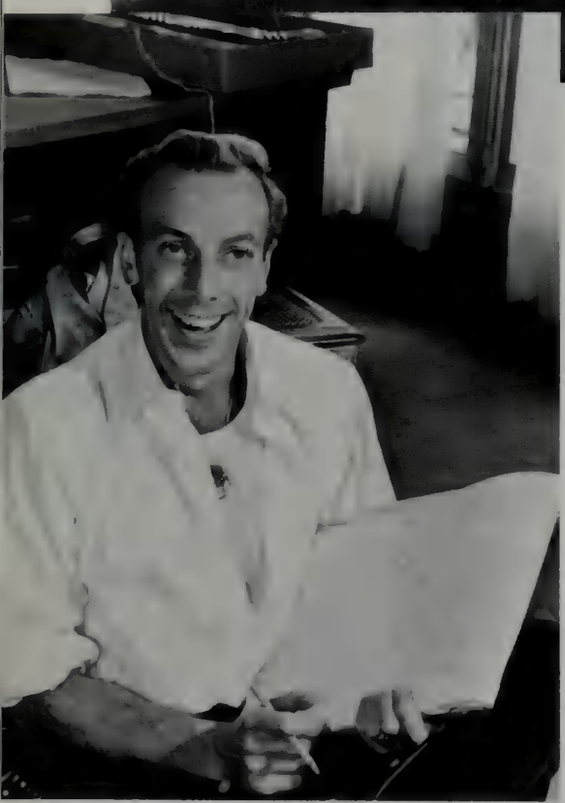
ABOVE: "I never wanted to own a dining table," she says, "but the morning I saw this one at the flea market my friend Paul Cavaco said I looked like I had fallen in love."

BELOW: Objects from around the world are clustered in Sui's bedroom. "The boxes hold jewelry, which I also collect. My mom and dad bought me the Chinese goddess statue."

OPPOSITE: A cutout of Elizabeth Taylor stands beside a black-enameled vanity. "I bought it at the Salvation Army in Detroit while I was still in high school," says Sui.



"Dior remains the champion, but Fath has acquired the title of challenger," wrote *Paris-Match* in 1950 of couturier Jacques Fath (1912–1954), whose relaxed, informal style reflected the mood of postwar Paris. LEFT: The photogenic Fath was photographed in 1953 at his fashion house with sketchbook in hand.

FASHION LEGENDS: JACQUES FATH

THE MERCURIAL HOST AT CORBEVILLE AND PARIS

TEXT BY CAROLINE RENNOLDS MILBANK

ABOVE AND OPPOSITE: Fath and his wife, Geneviève, hosted a number of memorable balls at Corbeville, their 17th-century château outside Paris. The property was owned by the Lecoq family and still bore their heraldic arms.

Remembered as one of the great couturiers and, not incidentally, great hosts of the mid-twentieth century, Jacques Fath helped energize the restive new mood and look of post–World War II France.

The intertwining of the two roles is important in that Fath was able to express his personality aesthetically in his creations. The Fath charm, ebullience and lack of pretension can be seen in the exuberance of his winged décolletages, bustles bursting in air and peplums poised for takeoff. Such irrepressible liveliness is all the more poignant in retrospect; he was only forty-two when he succumbed to leukemia while designing his fall/winter 1954–55 collection.

The slim, blond Faths (in 1939 Jacques married Geneviève Boucher, a former fashion model who had also worked as a secretary to Chanel) cut an elegant swath wherever they went, whether to the races at Auteuil or Longchamp, masquerading at a friend's ball or traveling abroad to promote his fashions. Fath was photographed frequently, often at work. Where other couturiers might be depicted in severe business suits, Fath was captured arriving at work in his Cadillac convertible wearing a batik

Corbeville

LEFT: An inveterate promoter, Fath used Corbeville as a backdrop to publicize his couture and accessories. Framed by the château's arching gateway, a model wore a ball gown from the winter 1953 collection.

shirt with the sleeves rolled up, or lounging sketching on the floor in jodhpurs, or standing draping fabric around himself.

Bettina, the foremost muse in the Fath *cabine* of mannequins, describes Fath's design process: "He was wonderful, the atmosphere was extremely creative. He had three or four assistants—lots of couturiers like Givenchy or Laroche passed through there—and he would give a general idea of what he wanted. He created directly with the material and it was up to us to strike the pose in front of the mirror, which would inspire his design. We were in on the process. It wasn't like today, where dresses are shown on a runway model, not on the model on which they were made; then, when you were showing the collection, you were part of the creation of the dress. It was more like working in the theater."

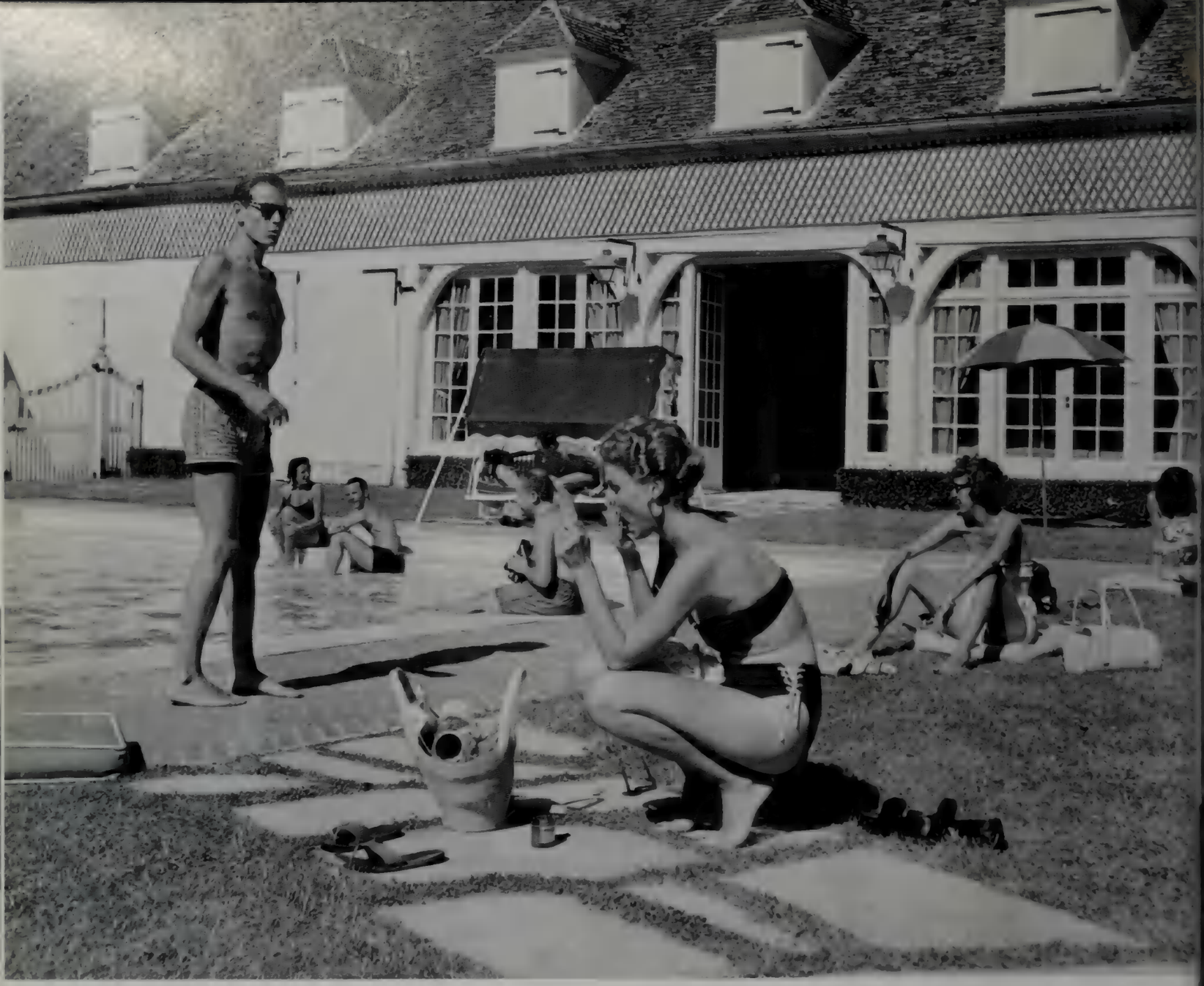
The house of Fath started out small, founded in 1937 in two rooms on the rue La Boétie. As it grew, its progress paralleled the fashion situation in Paris. It remained open during the war (in which Fath fought, was captured and released and received the Croix de Guerre) and expanded into larger quarters on the rue François-Premier in 1941. In 1944, the year of the liberation, the house moved for the final time into an elegant nineteenth-century *hôtel particulier* on the avenue Pierre-Premier-de-Serbie.

It was during the postwar blossoming of Paris that Fath emerged as a major player (employing six hundred staff) along with fellow relative newcomers Pierre Balmain and Christian Dior. Besides couture, Fath also of-

LEFT: Neoclassical details, restored by Fath, highlighted a salon that he furnished with a Louis XVI–style canapé and a pair of fauteuils, an early-19th-century vanity and chair and a 19th-century needlepoint rug.

Corbeville was a sophisticated mix of mostly 18th-century furniture with the theatrical. In the living room were an adjustable tufted slipper chair and a 19th-century table with lyre-shaped legs that held Staffordshire dogs. Guests were invited to the costume balls given at the château after the couture collections ended in Paris.

"Jacques adored decorating the château. He was always chasing after special pieces."



A former coach house was renovated with window walls and converted into a modern poolhouse. "Jacques and Geneviève entertained a lot at the poolhouse, which Jacques had fixed up with a bar," recalls Fath's sister, Frédérique Laroche. "They gave cookouts, and sometimes Jacques retreated there to sketch."

fered a diverse range of accessories, stockings and perfumes, and, in conjunction with Seventh Avenue manufacturer Joseph Halpert, produced a successful line of ready-to-wear popular in the United States. After his death in 1954, Geneviève Fath kept the house going, before closing the couture operations in 1957.

For the fashion world, the focus in postwar Paris was on the twice-a-year couture collections held in July for fall/winter and in January for spring/summer. People descended on Paris intent on enjoying the leisurely pace of viewing one collection in the morning, lingering over lunch and catching another collection in the afternoon. And then there was Maxim's on Friday nights, new night spots to sample and two weeks' worth of parties. Even in this environment, the goings-on chez Fath stood out.

As Bettina recalls that period, "The Fath openings were in the evening—it was fun, people would come and have drinks, you could hear the noise. Each row was like a front row. I loved it." Some Julys, Fath brought his entire collection outdoors, showing it in the beautiful garden of his maison de couture. And Jacques and Geneviève often entertained in their apartment overlooking the Seine, where an enfilade of smaller rooms opened onto a large drawing room, which in turn opened onto the garden. There they gave dinners and cocktail parties, and celebrated their eighth anniversary with a ball in 1947. Bettina cites an air of luxury as the keynote of the apartment: "I remember there was Louis XV, Louis XVI, no modern pieces, lots of candles, lots of flowers

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Paris

The interior of the Faths' Paris apartment resembled that at Corbeville, with a selection of Louis XVI and Louis XVI–style furniture.

An 1879 portrait of Fath's grandmother painted by his grandfather René-Maurice Fath was always prominently displayed in Paris.

Fath inherited most of his furniture and bibelots from René-Maurice Fath. On the Louis XVI dining table rests an ormolu candelabrum.

Paris designer Henri Samuel, who worked with Geneviève on the interiors, draped lace over her vanity table in the master bedroom.

PAMELA DENNIS

A YOUNG TALENT KEEPS IT SIMPLE IN NEW JERSEY

TEXT BY GINI ALHADEFF
PHOTOGRAPHY BY BILLY CUNNINGHAM

KEN NAHOUM

You must have laughed when they told you to come to a little condominium in West Orange, New Jersey," says Pamela Dennis. But no sooner has a visitor set foot in "the little condominium" that she shares with her husband, Andy Rothstein, than the phone rings: It is the White House, which she is to visit the next day as part of a young designers' fashion show. Dennis is being granted an audience with the First Lady. They want

"Like mixing a beaded bustier with jeans, I like to mix the regal with country," says Pamela Dennis (left, wearing a T-shirt and a simple black day suit she designed). ABOVE: In the entrance hall of her residence in West Orange, New Jersey, a 19th-century French gilt-framed mirror found in Paris rests on a Louis XVI–style console table.

to know her date of birth for security reasons. She says that she has already given her Social Security number, then inquires, "Is the First Lady expecting me to bring clothing?" In recent months Hillary Clinton has been seen in a lemon-colored silk suit at "Lady Bird Johnson's botanical thing" and was photographed in *W* in a long-sleeved ballerina gown with crystal cuffs, both by Dennis. She is, after all, one of the few designers today who actually like to do dressy clothes. "From suits in pretty Italian crepes to beautiful all-out ball gowns, I do sexy, clean columns and corset dresses," she volunteers.

Slender and tall, Dennis wears a long and clinging biscuit-colored sleeveless knit. A forest of "naturally wild" blond curls is tamed into near-straightness, and her features are ruled by lively brown eyes. The persona is inseparable from a torrent of

"With a clean palette, I can paint with flowers and art," she says. *Manhattan Brownstones*, 1988, by Hing Biu hangs in the living room. A Louis XVI–style trumeau over the black-marble fire surround contrasts with the contemporary white furnishings. The low table holds ancient vessels from Israel and a flower-filled vintage watering can.

Dennis may be practical, but
not far below the surface is a woman
who isn't past romanticism.

"I get a lot of my inspiration from old movies," she says. Photographs by Ansel Adams, *White Branches, Mono Lake, California*, 1947, and *Winter Sunrise, Sierra Nevada, from Lone Pine*, 1944, are displayed in the study. Chloé, her cat, lies beside a hand-painted pillow. In the corner is a child's rocking chair.

words—a running self-commentary narrating mundane events (such as a catastrophic day spent at an elegant beauty salon, watching her hair "go from celadon green to ash brown") with an unerring sense of the farcical.

Pamela Dennis seems genuinely interested in the comfort of her fellow women, from Whitney Houston to Jane Fonda. Mermaid dresses beaded so as to appear just pulled out of the ocean, pink chiffon halter tops and crystal-encrusted miniskirts in the same violent shade, tank tops in white knit—Dennis creates clothes in the best tradition of American glamour but with a simplicity perhaps learned from the Italians.

Dennis's honeymoon suite in West Orange is no different in spirit: a large living room with a sloped ceiling and skylights and a bedroom overlooking a tennis court, all as sparse and efficient as a space for two can be, but everywhere you turn there is a gilt mirror, chandelier or candelabrum, bouquets of white and pale yellow flowers. Dennis may be practical, but not far below the surface is a woman who isn't past romanticism. For fourteen years she studied dance, and she still keeps her flesh-colored toe shoes upstairs and photographs of Martha Graham by her bed. Her silent rebellion against the practical is built into the delicate objects she likes to collect: antique silverware with mother-of-pearl handles, cut glass and crystal.

How did a student of law, preparing for the LSAT and "hating every minute of it," metamorphose into a fashion designer? There was a wedding to be gone to and Pamela Dennis, seven years ago, had "nothing to wear." She went to Fortieth Street, bought some fabric and took it to a tailor. She sketched and explained what she wanted: a "column" (this would become a key word in her aesthetic vocabulary). "It was a black slinky fitted top in silk gazar," she recalls, "and sleek crepe to the floor. Black," she adds, "is the color my mother never wanted me to wear."

At the wedding, a stylist asked to borrow the dress for a De Beers diamond commercial, and it was seen next to dresses by Valentino and Chanel. She was asked to provide clothes for three more commercials. Was she to sell them or charge a rental fee? The anxious Pamela on the brink of a new profession called her mother. "She is a general," Dennis concedes. "No one makes a move without calling Mom." The general's reply was swift: "I guess we're going into the clothing business."

The "we" was by no means facetious. Mr. and Mrs. Dennis invested their savings in their daughter's venture, which today employs twenty-one people and occupies space in the same building as Donna Karan, Ralph Lauren and Bill Blass. Now Dennis roams the country, doing twenty (in the past as many as thirty) trunk shows a year, meeting clients, trying to understand how they live and what they might wear in the course of that life. Perhaps because she is the daughter of a jazz pianist who gave Eydie Gormé her first job and used to tour with the Tommy Tucker Band before going into the electronics business, Dennis likes being on the road and says she learns from her customers how to design her next collection.

On the trunk shows, most of the customers she meets want details designed especially for them, so Dennis travels with a hundred and fifty patterns for every collection in anticipation of all possible requests. "I'm much more a salesperson and a merchant than a designer who's trying to change the way women dress," she owns. "I just want my customers to have a great time wearing my dresses."

Dennis, who defines herself as a "run-around designer," thought she would be a housewife, "but to tell the truth, I'm rarely home." She meets her husband for weekends in differ-

ent parts of the country. They met in private school and were married six years ago, one year after Dennis went into business, taking her father as commercial consultant and her brother as lawyer into the fray with her.

Jamie Lee Curtis will be wearing her designs in an upcoming film, as will RuPaul, impersonating a woman in a movie with Patrick Swayze and Wesley Snipes. The closet comedian is beginning to have quite a following: "I know socialites wear my clothes, but I'm not friendly with them," Dennis says, displaying her usual frankness. But she is starting to be: When last seen she was practicing to line dance with Gayfryd Steinberg and Anne Bass at a benefit for a children's hospital, and recently, at a Fifth Avenue apartment from which "you could see the polar bears climbing the rocks in the Central Park Zoo," the lady of the house apparently informed her, "By the way, the penguin thing . . . it's ours." □

OPPOSITE: Louis XV–style chairs surround a glass-topped table in the dining room. The 19th-century French gilt-framed mirror and gilt candelabra are complemented by a chandelier she and her husband, Andy Rothstein, found in Paris. ABOVE: *The Kick,* from *Letter to the World,* 1940, and an untitled 1935 portrait of Martha Graham, both by Barbara Morgan, hang in the bedroom. "My influences also come from dance," she says.

FASHION LEGENDS: CRISTOBAL BALENCIAGA

THE SPANISH MASTER AT LA REYNERIE

TEXT BY EDMUND WHITE

JOHN BIGELOW TAYLOR/COLLECTION BEVERLEY BIRKS

PHOTOGRAPHY CDA/R. GUILLEMOT/EDIMEDIA

"The breakfast tray at Balenciaga's house La Reynerie was the most beautiful I've ever seen," Hubert de Givenchy recalls. "There was a massive china cup, slightly peasanty and full of excellent coffee, posed on a blown-glass saucer. The seventeenth-century Spanish silver pot was not so refined as its Louis XIV counterpart would have been, but it had lots of character. The toast was grilled properly and the jam pot was placed on a rustic cloth in a very pretty color. Everything revealed Balenciaga's taste and sobriety."

Called "the master of us all" by Christian Dior, Cristóbal Balenciaga (1895–1972) was acclaimed for the impeccable cut and construction of his designs. When the Spanish-born couturier was not working in Paris he often visited La Reynerie, his country property near Orléans. ABOVE RIGHT: The slate-roofed brick house was built in the 17th century. ABOVE LEFT: The swan-tail skirt and silhouette of a 1957 evening dress in duchesse satin recall a 19th-century gown. OPPOSITE: Bronze stags join a 16th-century Spanish table in the main salon.

CECIL BEATON/SOTHEBY'S LONDON

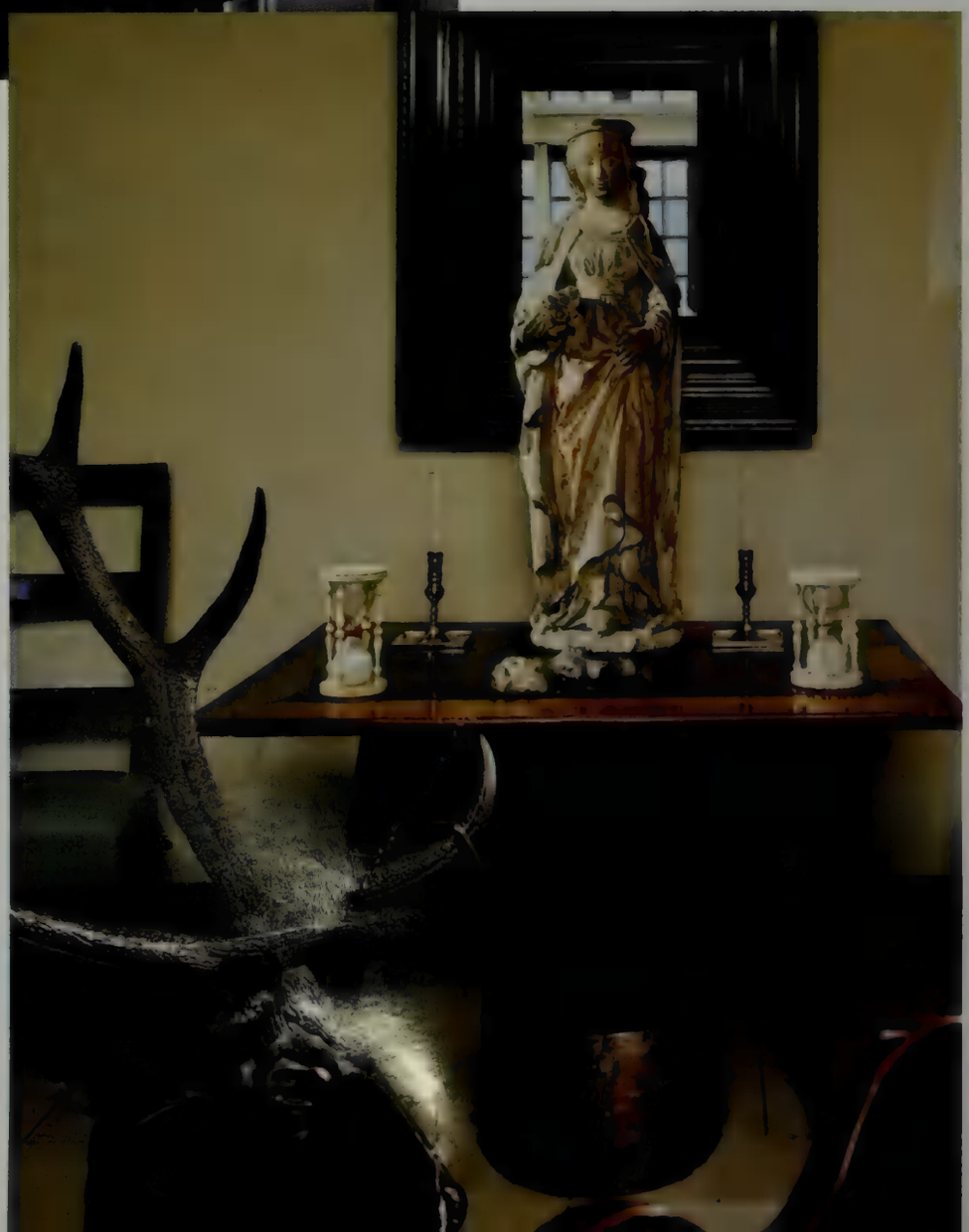
mourning—a formula that gave the correct emphasis to youth, royalty and a severe Spanish gravity.

Known as "the Garbo of fashion," Balenciaga thoroughly detested publicity and any public invasion of his privacy. To La Reynerie, his country house in the village of Faye aux Loges, near Orléans, he always invited the same few friends, especially

OPPOSITE: A Louis XVI gilt-framed mirror and *petite console* table are paired in the entrance hall. In the dining room beyond, the couturier would entertain the small group of friends he invited to his country house.

BELOW: A Spanish statue from Balenciaga's array of art stands before a mirror with a 16th-century ebonized frame in the main salon. Spain figured prominently in his work, both in his palette and in his use of draping and ornament, which evoked portraits by Goya, Zurbarán and Velázquez.

The Spanish Civil War prompted Balenciaga to leave Madrid for Paris, where he opened his couture house in 1937. ABOVE: Assorted bronzes, a portrait of his friend Chagall and a view of Igueldo, his house in Spain's Basque country, surround the designer in a 1962 photograph taken in his study.



Givenchy should know, as one of the world's leading clothing designers and as the direct disciple to Cristóbal Balenciaga (1895–1972), the Spanish-born Basque master who ruled Paris fashion in the 1950s with his friend and rival Christian Dior.

If Dior's dresses dominated the body, an inflexible mold into which imperfect flesh was poured, Balenciaga's creations were unfussy, free-flowing, often casual and utterly contemporary—the only styles of the period that haven't aged. So much simplicity, of course, is expensive; it was said that Dior dressed millionaires and Balenciaga clothed billionaires. His ideal woman, somebody once claimed, was a young queen in

he is capable of cutting material, assembling a creation and sewing it by hand. The others are simply fashion designers."

His ability to sew came so early that he was called (one hopes with a trace of irony) the "Mozart of fashion." Just as the child Mozart was able to write down a Palestrina mass after hearing it once, Balenciaga as a boy in the Basque village of Guetaría copied a Paris frock of the local queen of fashion, the marquesa de Casa Torres (Balenciaga's mother was a seamstress, it seems only fair to add).

The designer's simple, sober taste characterized every inch of La Reynerie. It was a seventeenth-century two-story house, a slate-roofed, pink-brick gentleman's residence surrounded by gardens and landscaped grounds (in the nineteenth century it had belonged to Vicomte Ponson du Terrail, an immensely popular author of thrillers). The entrance hall, with

Balenciaga furnished La Reynerie and his apartment in Paris with French and Spanish pieces, including rugs from the town of Cuenca. ABOVE: A pair of Louis XVI–style painted tables and caned chairs are symmetrically arranged in the second-floor hall.

Vogue fashion editor Bettina Ballard. He rarely posed for photographers, he gave no interviews, he refused to create a ready-to-wear line or to license his name, and after 1957 he banned the press from his style shows and would only release information about a new collection a month after it had been shown. Of course, he didn't need publicity, since his private customers included the duchess of Windsor, Mona Bismarck, Helena Rubinstein, Barbara Hutton, Doris Duke and Marella Agnelli.

His virtuosity was recognized even by his rivals. Coco Chanel, not known for praising other designers, declared, "Balenciaga alone is a couturier in the truest sense of the word. Only

OPPOSITE: A 19th-century marble bust and French blue opaline glass vases and a tumbler rest atop the mahogany commode in a guest bedroom. Oil is early 19th century.

"Balenciaga has achieved harmony between clothes and individual," Diana Vreeland once remarked. "As a result, women are suddenly feeling perfectly at one with creation." ABOVE: A Chinese Export plate is flanked by vases in another bedroom.

its staircase, Louis XVI console table and mirror, led on one side to the dining room, which was furnished with caned Louis XVI chairs and a mahogany table. On the other side of the hall was the welcoming main salon, where a fire was regularly laid in the graceful stone fireplace. Drawn toward the hearth were two deep wing chairs and a canapé covered in a tan brocade. The blue and rose of the rug were repeated in the velvet upholstery of the footstools. They were Spanish, as was the table behind the canapé. Flanking the table were two bronze stags, appropriate to this hunting region.

"Simple," "modest" and "refined" are the words Givenchy uses to de-

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NICOLE MILLER

FIFTIES AESTHETIC FOR A SMART TRIBECA LOFT

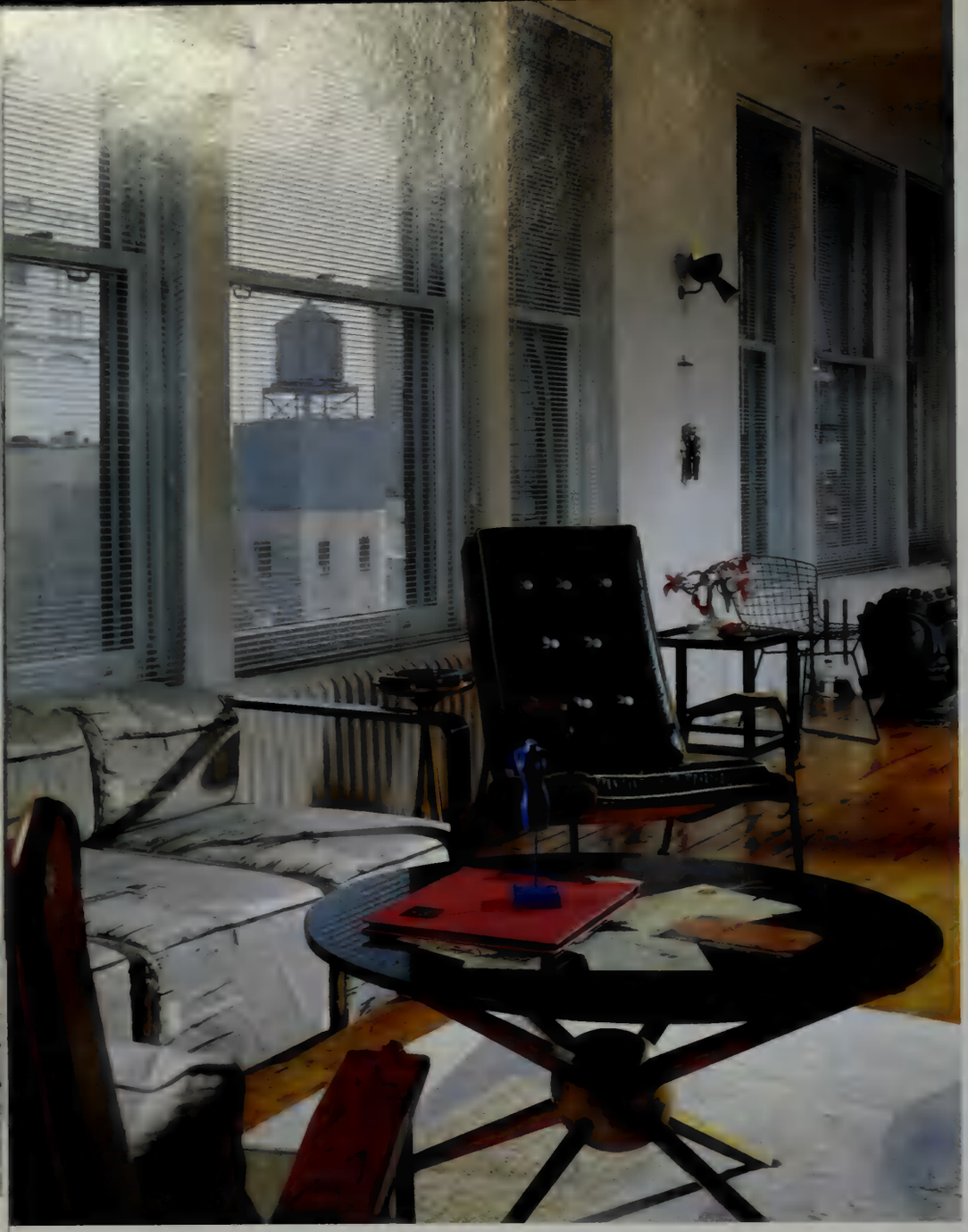
TEXT BY HAL RUBENSTEIN
PHOTOGRAPHY BY DURSTON SAYLOR

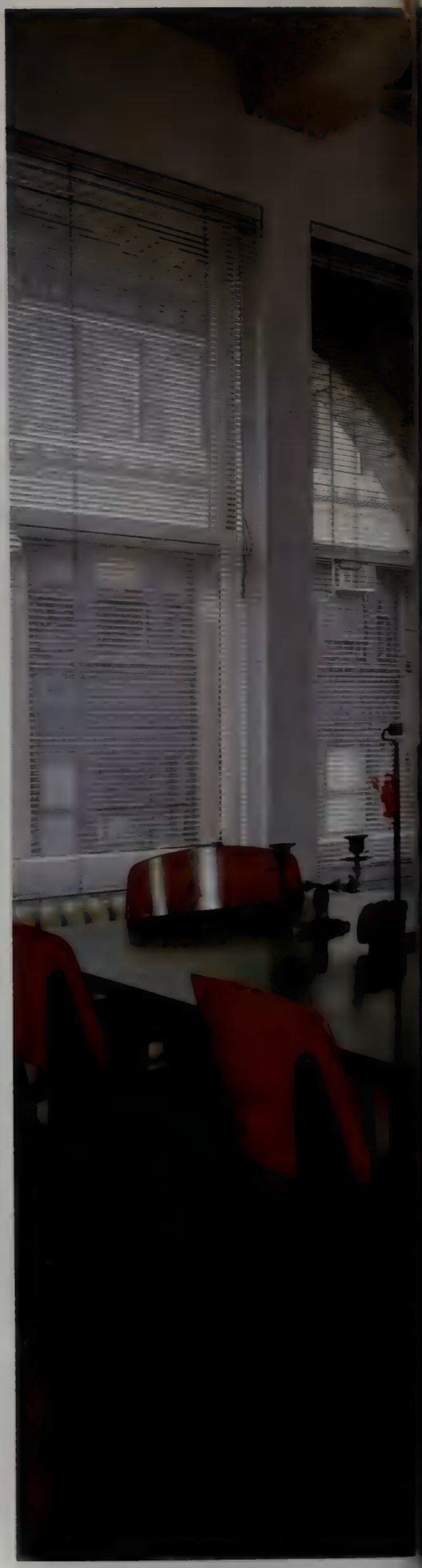
KEN NAHOUM

Nicole Miller (above), who is known for her witty designs for ties and women's clothing, lives in a Tribeca loft filled with a collection of furnishings from the 1940s and 1950s. "I love things from the postwar era," she says. "There's a lot of whimsical, fun stuff."

What! No multiprint wallpaper? No baseball stitching stenciled onto bleached wood floors? Why isn't the fabric on the two sofas strewn with playing cards and Oreos? Nicole Miller sends purple and kelly green down the runways with the regularity of someone being paid promotional fees by the Knights of Columbus and the Irish Rovers, yet her favorite hues and riotous prints have been banished from all corners of her Tribeca loft. How can a designer who has transmogrified almost every signpost of pop culture into fifty million dollars' worth of wearable commerce live amid such calm and absence? Tumult had been the anticipated motif. Who expected to relax in Nicole

LEFT: The open living area also serves as a recreation site of choice for Miller, who often plays miniature golf in the doorway to the bedroom. "I love toys," she says. "In my office I have about fifty Hot Wheels complete with tracks." Near Serge Mouille's branch lamp is a cutout of the designer.





ABOVE: Vintage armchairs by Jean Prouvé and a 1950s-style sofa flank Gio Ponti's "card" table, which sits on a rug by Caryl Lee. Below the Mouille sconce is a Bertoia chair. The bronze head is from Hong Kong.

RIGHT: The dining area features chairs and a side table by Prouvé—favorite pieces for Miller, who is drawn to their "uncluttered lines." In the foreground is a copy of a Le Corbusier dining table. Maurice André rug.

Miller's place? C'mon. She doesn't really live like this?

"Clutter is what I leave lying on my desk," counters the designer. "Otherwise I'd be overwhelmed. After work or traveling, I crave airiness. I could spend the whole day in this place alone, entertaining myself, stretching out on the rug to read a book, listening to all the CDs I haven't heard, playing video games, rearranging the furniture, and not feel compelled to sketch a thing or to have people over. I find comfort in its emptiness."

Part of Miller's contentment is based on the fact that she's lucked out big time in New York. In 1975, after graduating from the Rhode Island School of Design (during which time she spent a year in Paris studying haute couture), she landed in the city to design for P. J. Walsh. Today she heads a namesake company whose scope is wide enough to include be

little black dresses and men's boxer shorts, with a flagship store on Madison Avenue but no outside backers other than her partner, Bud Konheim.

She also has the apartment she's always wanted. "I used to walk up and down the street and look up at these windows and hope. Then one Sunday in the *New York Times* real estate section, I read 'Hudson Street penthouse, blah, blah, blah, river view.' I knew it was this space, even if the river view part is only accurate if you walk out on the balcony I don't have. But I was so thrilled to find it, I'd have been willing to live in it bare."

Walking past the spare, free-form groupings of forties and fifties pieces crafted mainly by Jean Prouvé and Charlotte Perriand and the light fixtures of Serge Mouille, Miller admits, "This is actually cluttered for me right now. I haven't changed my feelings about this style of furniture since I started acquiring it. I love it as much now as I did a decade ago. But there was a point when I wanted to come home and see nothing. I liked it looking very Jetsons. But then I started to travel, and you can't help it—you see things you love and you want them. The Chinese head is from Hong Kong, that doll is from Italy, the rug at the end came from Morocco, that big ceramic pineapple from Mexico City. . . ." She pauses. "Is that a leaf missing? I wonder where the piece is. The maid probably threw it out. Anyway, even the purest of plans must leave room for things you love."

Not surprisingly, Miller has an identification, and an associated time and place, for every piece in the loft. "My paintings are from friends, the iguana sculpture is by Jeff Wells, the candlesticks are from Carmelo Pomodoro. My grandmother, who was a fashion illustrator, did these drawings. I searched everywhere for that branch lamp, wouldn't put anything there until I found it. It takes a long time to find things that work together, particularly when they're from the same period, and you don't want to pay so much for a piece you're ter-

continued on page 290

OPPOSITE: A still life by David Frazier is set above a Prouvé console. Miller bought the antique silver tea set on a trip to Paris, where she studied haute couture while attending the Rhode Island School of Design.

ABOVE: In the bedroom, a George Nelson dresser holds a box of drawing implements "for those late-night doodles," says Miller. Next to the window is a work by Albert Sandecki. A Mac James oil is over the bed.

FASHION LEGENDS:
ELSA SCHIAPARELLI
SHOCKING LIFE ON THE RUE DE BERRI IN PARIS

TEXT BY SUZY MENKES

BELOW: Italian-born designer Elsa Schiaparelli (1896–1973) believed, as she wrote in her 1954 autobiography, *Shocking Life*, that "clothes had to be architectural: that the body must never be forgotten and it must be used as a frame is used in a building." RIGHT: For her summer 1935 collection she created a sari line, including an ensemble of silk chiffon woven with a pinstripe of metallic thread.

JOHN BIGELOW TAYLOR/COLLECTION BEVERLEY BIRKS

Schiap's achievement was to bring into her fashion those artists whose work decorated her home.

It was the chic bistro of Paris—down the stairs at 22 rue de Berri and into a vaulted cellar. Just an ordinary French café, with zinc countertop, barstools and naughty nineties posters. Except that there was a gilt tablecloth instead of gingham check. And around the table you might spot the artists Jean Cocteau, the bushy-bearded Christian Bérard and Salvador Dalí, mustachios quivering in anticipation of the pasta being cooked by the dark, plain Italian hostess. She was Elsa Schiaparelli, the fashion toast of Paris.

"Schiap": the short, sharp contraction of her name said it all. It eclipsed the softer, gentler "Elsa" just as the smart Parisian cocktail-shaker chic of her fashion designs in the 1930s overwhelmed her gentle, poetic side. Brought up in a good family in Rome, she came to Paris in the 1920s after being abandoned with a baby in New York by her husband. She went on to build one of the first fashion empires, with a couture house, a boutique selling revolutionary "ready-made" clothes and a reputation across America. Her fragrance in a bottle shaped like Mae West's torso caused a sensation, made her a fortune and was called Shocking.

The house that Schiap purchased at the height of her

"The house sings with a feeling of abandon, throws its arms around you, hugs you, and whoever comes to it as a guest never wants to leave it," Schiaparelli wrote of the 18-room mansion on Paris's rue de Berri that she acquired in 1937. The drawing room, whose boiserie, mirror and mantel were in the Louis XVI style, was furnished with 19th-century pieces; her favorite lounging spot was the gilt-framed tête-à-tête. Schiaparelli lived "surrounded by beloved paintings put anywhere, on the floor, on chairs, against ancient Chinese bronzes." In one corner was a screen painted by Christian Bérard.

success in 1937—an eighteen-room mansion off the Champs Elysées—expressed her complex personality. The basement bar where friends came to supper was one of Schiap's witticisms—equivalent to her surreal hats shaped like lamb chops or upturned shoes.

"The bar was created during the war as a playroom for me," says Schiap's daughter, Gogo, now the marchesa Cacciapuoti. "It was used as a bomb shelter, and we used to eat down there. After the war it remained as the bar."

But the "bistro" was not the whole spirit of the rue de Berri house. There was also the classical symmetry of the drawing room—reflected in fashion by the architectural structure of Schiap's sober black suits that underlay the ornamentation and whimsy. And just as the plain outfits were lit up with embroidery, crystal *lampadaires* from Schönbrunn Palace in Vienna twinkled in the dining room.

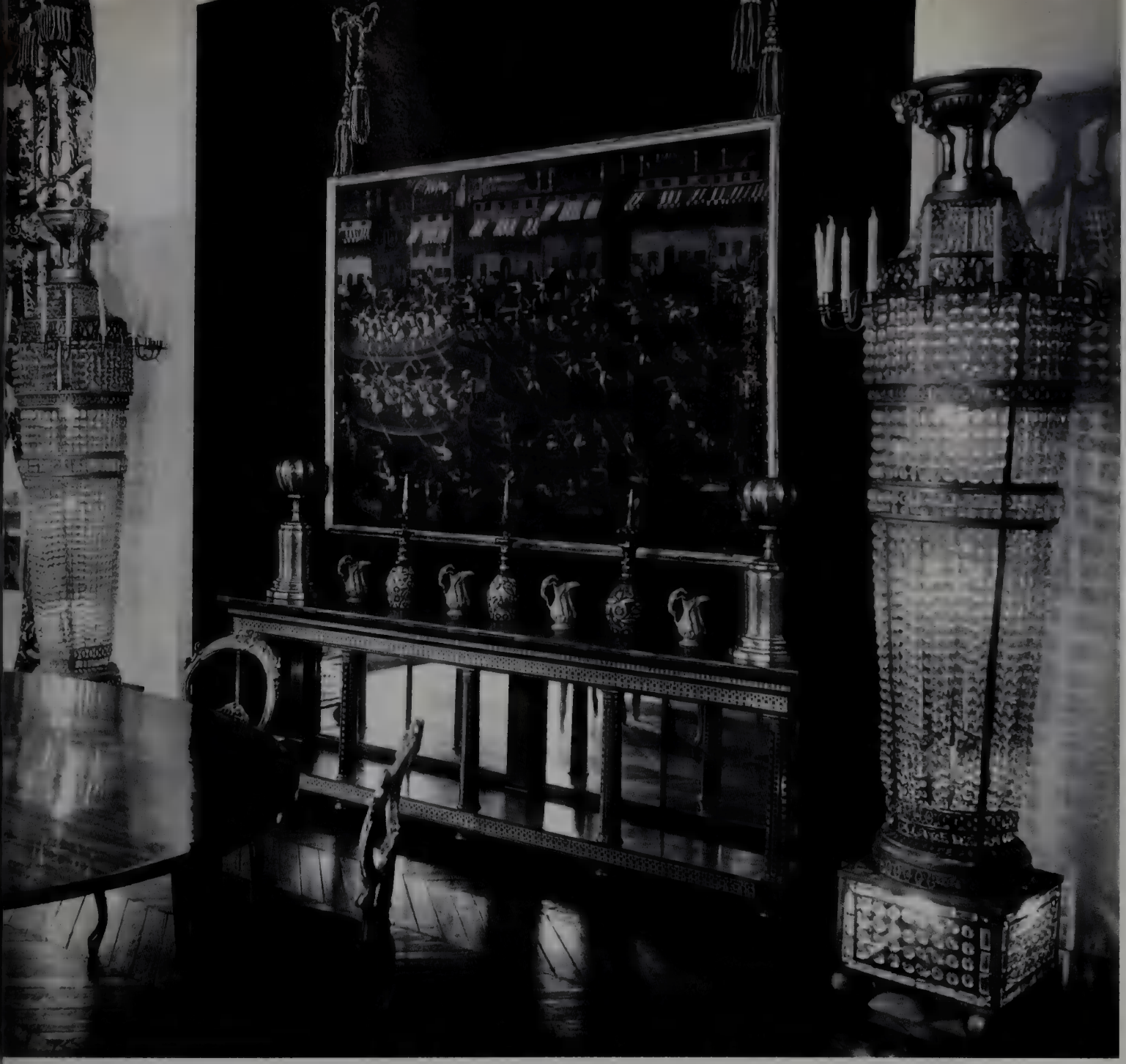
For dramatic fashion effect, Schiap's friend Dalí would paint a lobster on the front of a simple white dress. In her home, an exotic touch was given by rampant leopards from the Vatican guarding the mirrored mantelpiece—and in the entrance hall, two life-size cloven-hoofed Venetian carvings known as Monsieur and Madame Satan.

The library expressed most clearly what Schiap's granddaughter Marisa Berenson describes as "divine disorder": an eclectic mix of chinoiserie tapestries, a leopard-skin-covered sofa, an ivory tusk rising from a low table, a scattering of silver pheasants and exotic objects culled from far and wide. "I acquired nothing merely because of its value either in money or age," says Schiap in *Shocking Life*, the autobiography she published in 1954.

BELOW: Schiaparelli installed "Chinese-looking" bookcases to complement the chinoiserie tapestry above the fireplace in the library. The sofa table holds a Giacometti lamp, and Chinese porcelain figures are displayed on the mantel. "This room has given Schiap more joy than any she has lived in," wrote the designer. "She sometimes makes an appointment with herself to spend the evening alone and do absolutely nothing. She rests with friends who look out smilingly from photograph frames."

PIERRE JAHAN

PIERRE JAHAN



LEFT: A carved wood 17th-century Venetian figure, found in Edinburgh and known as Monsieur Satan, stood in the hall. "As at the Fontana di Trevi in Rome one can put a penny in his hand if one wants to come back. Most people do," wrote Schiaparelli. "I discovered many of these treasures during my travels or while driving through the countryside, but to walk through the streets of Paris peering into antique shops became positively dangerous to my banking account, so I bought a car in order to economize!" she wrote. ABOVE: The dining room had a pair of massive crystal *lampadaires* flanking a festive wall hanging above a pier table topped with ceramics. The circular dining table was surrounded by Louis XV Revival chairs.

Her daughter recalls the surprise of visitors who found paintings—like a portrait of Schiap in sweet-pea-pink carnival costume by Marcel Vertès—propped up on chairs rather than hung on the wall. "And a Picasso hanging on the radiator—when I got to it, the gilt frame was peeling off," says the marchesa.

Schiap's achievement was to bring into her fashion those artists whose work decorated her home: surreal buttons by Dalí, an embroidered silhouette by Cocteau, printed silk by Vertès. Even prancing-horse hairpins were by jeweler Jean Schlumberger. Schiap's shows each had a theme, and the vibrant circus collection of 1938 was sketched by Bérard, who also made an ornamental screen for her house. Yet her favorite seat was not Dalí's scarlet-lips sofa seen in her boutique but a curving "conversation piece" for two.

"Her sitting on that sofa is the strongest vision of Schiap for me—as I always remember her," says Berenson. "She was dressed in her Chinese kimonos in amazing colors and wonderful jewelry. I can see her sitting on one end with her looking at me—and me trembling in my shoes."

Schiaparelli's library echoed her early childhood in Rome, where her father, Celestino Schiaparelli, was a professor of Oriental languages. Ugly duckling Elsa planted seeds in her mouth and ears hoping that she would bloom. But it was the studies with her father that flowered in her mind. His celestial globe was transmuted into a galaxy of embroideries in the Astrology Collection of 1938. Books on Eastern exotica inspired her first fashion improvisation: harem pants when she came to Paris as a very young woman without a ball gown. In her father's books about the Incas she found the brilliant Peruvian pink that became her signature color.

"She alone could have given to a pink the nerve of a red. . . . A neon pink, an unreal pink. . . . Shocking Pink," wrote Yves Saint Laurent, who designed clothes for her after she closed her business in 1954.

How shocking was Schiap? In fashion history she often plays second fiddle to Chanel, who dismissed her rival as "that Italian artist who makes dresses." In fact, Schiap was innovative, starting her career with a sporty sweater with a trompe-l'oeil bow at the neck. She went on to make tailored jackets with broad shoulders and dinner suits—part of a fashion revolution of separates and sportswear.

Schiaparelli was a modern woman, learning to live and survive on her own. But while Chanel, born of peasant stock, had to fight to be accepted, Schiap's upbringing made her part of society. Schiaparelli knew instinctively how to live gracefully, whether it was the minuscule apartment in New York that she stuffed with European antiques or a London house decorated in blue chintz. Only in her early days, under the spell of modernism, did she allow designer Jean-Michel Frank to fill her St.-Germain apartment with glass tables and rubber chairs whose white color came off on the seats of guests (including Coco Chanel) at her first dinner party.

The rue de Berri house had its daring side. Apart from the bistro, there was the bath—bigger than the drawing room and dominated by a sofa. Berenson recalls Schiap holding court there, and how she and her sister, Berynthia, would sit on the stairs watching *le tout Paris,* including the duke of Windsor, who beckoned them in to meet the other guests.

Schiaparelli was a catalyst of the fashionable world, but her success was also part of a moment in history that ended with World War II. One of her last collaborations with Dalí was a silk crepe evening dress with a pattern of rips and tears. It was a visionary creation, a precursor of later punk and "destroy" fashions—and a presentiment of destruction. The war buried Schiap's sophisticated fashion frivolity. The house was ultimately destroyed too—replaced with a blank façade of glass and steel. Gone too is the hidden garden, which may have been a metaphor for Schiap's life.

"She was a very secretive person—I always wondered what she was really like inside. She never expressed her feelings or revealed the secret garden inside her," says Berenson of the designer who lit up the 1930s landscape with her display of fashion fireworks. □

ABOVE: Most dinners were held in the barrel-vaulted bistro in the basement, which featured a zinc-topped bar, a wooden table and chairs, vaudeville posters and Chianti bottles hanging from the ceiling. "There is certainly something psychologically tantalizing in having good china, good linen, and good food in a cellar," she wrote.

ABOVE RIGHT: The 18th-century house, "a little shabby but not too much so," once belonged to Napoleon's niece the princess Mathilde. It had 19th-century additions such as windows with iron railings and flat dormers. "In a nearly unbroken silence is a most provincial, deep green garden hiding in the middle of Paris," Schiaparelli wrote.

Ugly duckling Elsa planted seeds in her mouth and ears hoping that she would bloom.

REN NAKOUN

Zandra Rhodes uses basic gold lamé the way other women use basic black—as the consistent background that allows the frills, the recurring theme that pulls it all together. The principle is the same, it's just that for Zandra that theme is more glittering than it is for other people. She uses gold often for clothes, always for rooms.

"I love gold at night," she says. "It brightens up a room, makes a statement. I'm just as happy to have it around me during the day. The shimmer makes a room happen."

Her apartment in New York is swathed in gold. She has breakfast under a canopy of gold, at a table draped in gold. She picks her way through gold as she ascends the stairs; she uses gold to curtain off an impromptu guest bedroom; she arranges artificial gold flowers; she covers flowerpots with gold frills.

Bronze lamé is welcome too. So is pure color—purple, chartreuse, orange. But it is gold that solves the problems of her New York apartment, whose lease does not permit any permanent redecorating. "I simply put fabrics over the bits I don't like," Zandra Rhodes says. "Then I add a few pearls and jewels. I think I should personalize the place."

The first problem was too-small windows. Her solution was "those weirdo draperies," she says. "If there's enough going on, the silly little windows just become part of the scene and I don't notice them. And I was stuck with a brick wall along the staircase, so I wound gold lamé and tassels around the railings to distract the eye, and glued pearls and beads between the bricks."

She wrapped chiffon around the washing machine to disguise it and

"I do romantic dresses that women want to wear for the rest of their lives," says Zandra Rhodes. LEFT: The fashion designer, bedecked in a ball gown from her current collection, steps out before her Manhattan brownstone.

"I'm never in New York for more than three days at a time, but even so, I wish to feel at home there." OPPOSITE: Plaster urns on tall gold ruched plinths give height and grandeur to the entrance hall. Rhodes designed the Osborne & Little wallcovering and border.

THE GOLDEN TOUCH OF ZANDRA RHODES

GLITTER AND WHIMSY INVIGORATE A MANHATTAN BROWNSTONE

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DURSTON SAYLOR

OPPOSITE: "My landlord said I needed to keep the brick wall in its natural form—so how to make it look Zandra Rhodes? What better way than to put jewels and colored pearls in the cement." Gold lamé brightens the space. All of the artworks are by Rhodes.

BELOW: "The gold draperies hanging from the staircase produce a gorgeous effect with the mirror, creating a churchlike focal point in the dining room." Pearls cascade from the 1950s-style chandelier. Rhodes designed the lampshade fabric from Osborne & Little.

hung fabric to color walls that the lease states must remain white. "There wasn't any master plan," she explains. "The apartment has to have something in it, and this is how it's ended up."

What Zandra Rhodes means is that she has never had time to sit down and plan. She commutes from her house in London (see *Architectural Digest*, April 1978 and September 1988) and crams in a lot of work while she's here. Most purchases have been from flea markets because they're open on Sunday, the only day that she might hope to have time to spare. A chandelier, ice cream parlor chairs, shelves with an inexplicable vertical wiggle—all were bought on impulse from the markets, then gilded.

"Everything is found by accident," she says. "If I happen to be walking past someplace that's open after hours—the only time my mind is open too—then I have a look. Otherwise I wouldn't get around to it."

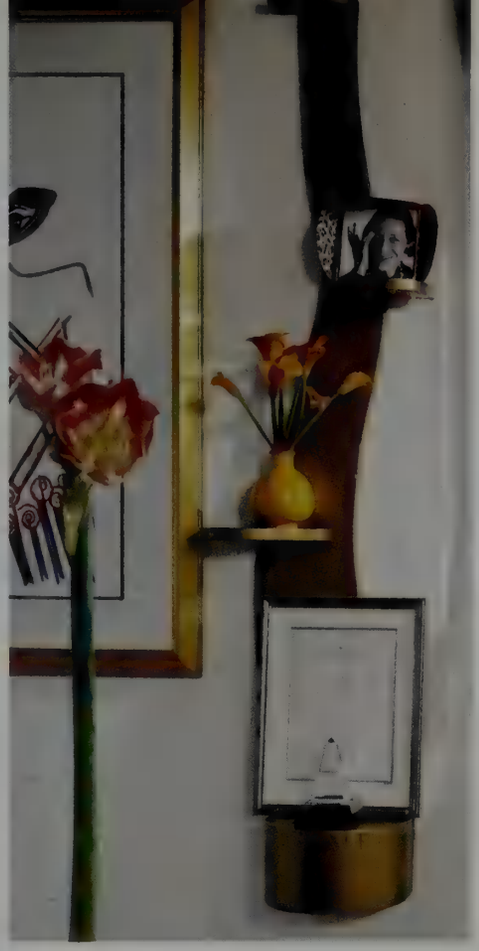
Her other source of inspiration and supply was her good friend Joe Lombardo, a graphics designer with a resemblance to Liberace, a big heart and plenty of information about how to decorate in New York. "He introduced me to a lampshade maker," she recalls. "I gave him a beaded jacket. He helped find the carpet and mirror; I added more beads to the jacket. We were true soul mates. After he died I bought many of his things to remember him by—the columns, the pagoda lamps and the painting above the fireplace, the zigzag pole

that holds up the striped draperies."

There's a lot of heart and fun behind everything Zandra Rhodes does. Her clothes are for feeling wonderful. There are chiffons with fluttery hems for dancing at weddings; seductive velvets on chiffon for feeling glamorous; full-blown ball gowns with ribbons and lace and swooshes for big evenings. She calls them "clothes to make the spirit expand," and adds, "I'm glad the eighties and power dressing are over. All that structure is not my thing."

Zandra Rhodes's career began in sixties London, when she was the very spirit of that creative age, an artist designing freewheeling fabric patterns of printed feathers, flowers, comets, stars and squiggles. She became a fashion designer because others were trained to impose a dress shape onto regular prints, and they didn't know how to accommodate her exuberant borders and circles, how to use them to shape a neckline or a hem or a frill. So she did it herself, designing the print and the dress to-

ABOVE: "It has typical small brownstone windows," notes Rhodes of her living room/studio. "I outlined them in black and white and added bows for interest." *Chinese Constructivist*, center, is a painting of one of her textiles.



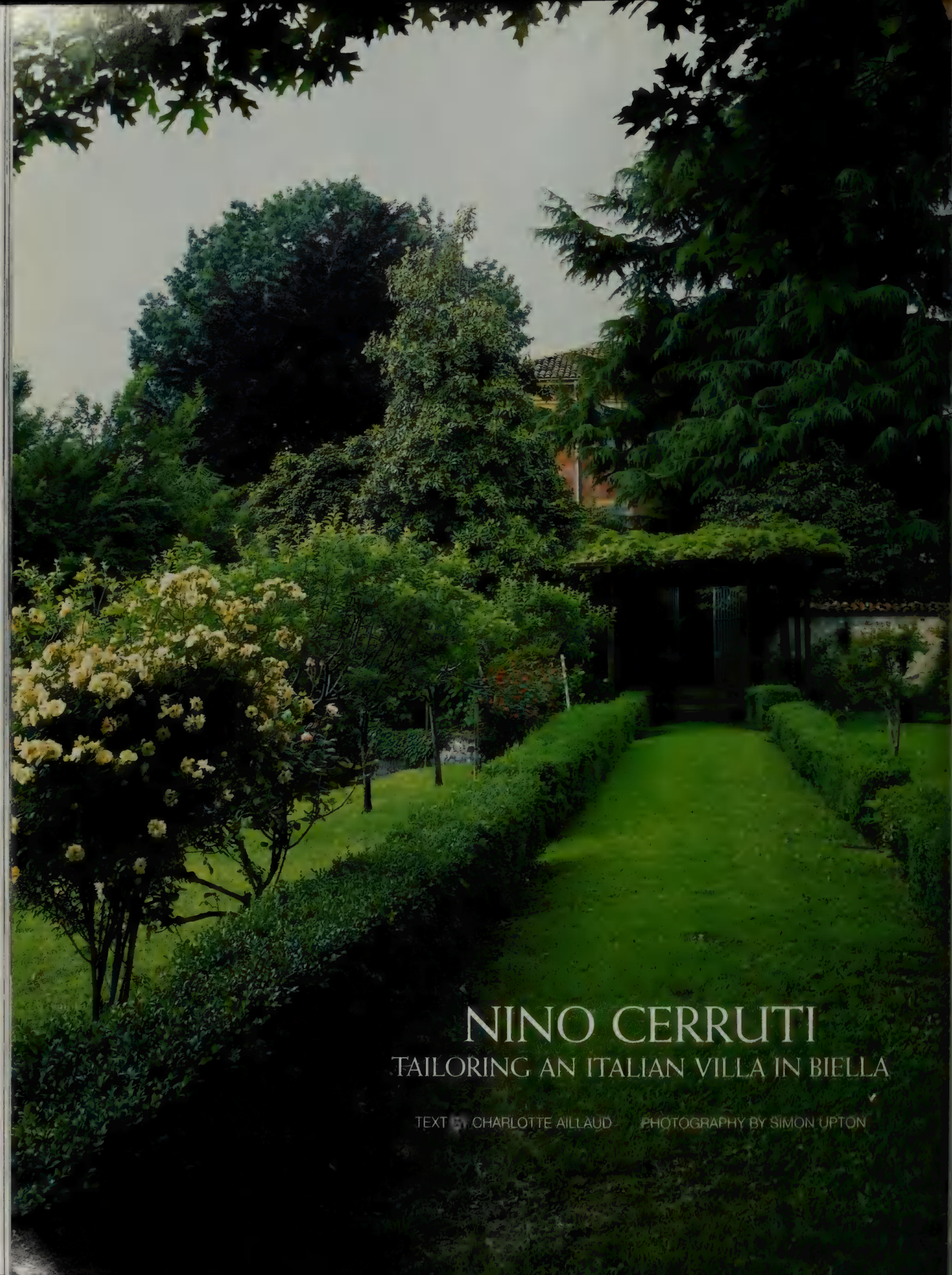
ABOVE: A curved shelf unit in the living room holds a portrait of Diana Vreeland, who Rhodes says was "my mentor, and the person who really launched me in the United States."

gether. Diana Vreeland noticed her genius, and the rest is fashion history.

She still designs her own prints for every collection. A lifelong discipline of doing at least one sketch a day gets her going. Collections begin with these sketches. If she's been in India or China or Mexico, the fabrics reflect it. Her prints have been made into wallcoverings and furnishings fabrics, and now they're even appearing on T-shirts. "I want certain aspects of my work to come through no matter what I'm designing," she explains, "a certain naiveté, an open quality, a purity.

"I don't want to live with anything mundane," Zandra Rhodes says. "Clients come to my apartment for fittings, but even if nobody ever saw it but me, I'd have to have it the way I want it. Where I live should represent me. Things have got to be beautiful, otherwise there's no point. I suppose I just don't know the difference between art and life." □

BELOW: "The gold lotus leaves that I've set into a vase in the dining room are from my 'Thailand Show'—they were the wedding bouquet!" Rhodes created all of the fabrics.



NINO CERRUTI

TAILORING AN ITALIAN VILLA IN BIELLA

TEXT BY CHARLOTTE AILLAUD PHOTOGRAPHY BY SIMON UPTON

MARINA FAUST

"Fashion is an expression, a response to the evolution of the modern man or woman's life," says Nino Cerruti. OPPOSITE: The couturier's house in Biella, Italy, was built in 1834. Roses and box hedges line the path to the east façade. ABOVE: Rustic double doors welcome guests at the arched entrance.

ABOVE: "Elegance should never be artificial," says Cerruti. "It must above all be the expression of a sublimated personality that transcends fashion." The model, sitting beside the designer in Paris, where he has his headquarters, wears an ensemble of crepe pants and a short vest over a silk blouse.

Nino Cerruti occupies a place apart in the tight circle of famous couturiers. He is an industrialist passionately interested in fabrics, who manufactures them in his factories with extreme attention to quality. His love of "material" unconsciously leads him to give it life in the form of clothes. Hence his procedure is more or less the reverse of that of his colleagues.

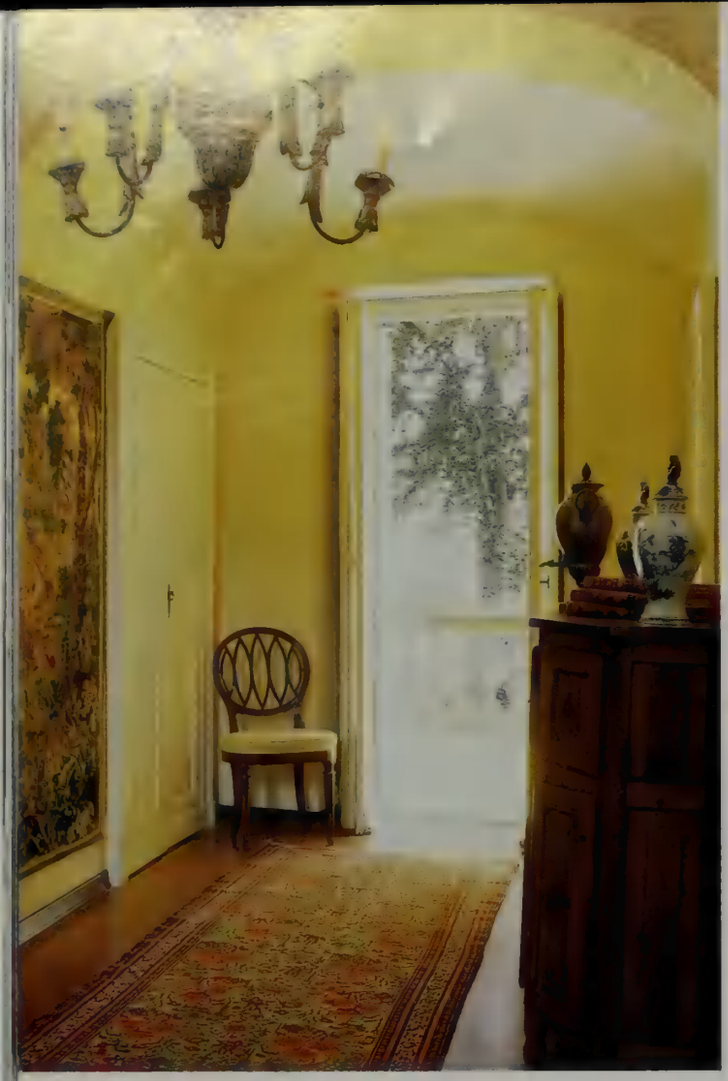
As the man at the head of a major international company, of which he is both the president and the principal creative designer, he has invented a highly personal style while at the same time expanding strongly into thirty countries on three continents. His industrial base, a large factory in the heart of Piedmont, is essentially a family affair.

Nino Cerruti took over the reins on the death of his father, at a time when he was still a student in journalism and philosophy. This intellectual background, which is another characteristic that sets him apart from other couturiers, goes a long way toward explaining his original approach to his profession. "Fashion," he says, "is one of the leading cultural and aesthetic expressions of our time, a way to describe the world in which we live."

The fashion designer speaks with precision and sincerity about himself and his work. In 1881 the three Cerruti brothers, Quintino, Antonio and Stefano, founded a textile factory in the valley of Biella—the Lanificio Fratelli Cerruti, soon to become famous for the beauty of its fabrics. Nino was only nineteen in 1950 when his father, Sylvio, who was Antonio's son, died. Nevertheless, on his arrival at the helm the business almost immediately assumed a different dimension.

The Cerruti family residence is only a few minutes from the factory in Biella. "The property itself was bought by my father, who gave it to my mother at my birth. I was the first boy born in the family, and there was much rejoicing over me. When I grew up and inherited it, I was anxious at first about this heavy responsibility, but I had been raised in the provincial spirit, whereby one worked hard to do honor to one's father and to prepare the way for one's son. So I did both."

Biella is a Roman town that has specialized in woolens and textiles since 1300. As a boy, Cerruti spent all his summer holidays there with his large family. "I left our house just as it was, uncomfortable but unchanged, until 1960; it wasn't until then that I made it my permanent home."



ABOVE: A 17th-century tapestry of Diana and the hunt and a Persian runner accent the groin-vaulted central hall that bisects the house's bedrooms and leads to the balustraded terrace. At right are two Sèvres vases.

In 1957 Nino Cerruti had just introduced the world of couture to "luxury ready-to-wear," which was distinguished by the sheer quality of the fabrics he had to offer. The concept was to spawn many imitators; in effect it offered a revamped, entirely modern image of elegance. In Milan he opened a men's clothing factory. Later on he decided to design his own clothes, and in 1967 he selected Paris as his new headquarters.

The villa at Biella became indispensable to him; it gave balance and focus to his otherwise fractured existence. "I realized that if I was to live in the house comfortably and have my friends and family stay, I had to undertake major alterations.

RIGHT: Antique velvet with contrasting trim unites the sofa, chairs and the draped window wall of the living room. Cerruti found the large painting locally. In the corner is a display cabinet exhibiting stuffed birds that belonged to his grandmother.

"I lead a quiet life, all told, and do most of my work at home," says Nino Cerruti. OPPOSITE: A refectory table rests in the dining room before a dresser filled with faience. The 18th-century painting of a country idyll came from a nearby villa.

ABOVE: A pair of embroidery-backed and fringed armchairs flank a 19th-century Italian bureau in a bedroom, where an 18th-century armchair faces a circa 1930 photograph of a racing yacht at full sail. Floral fabric energizes the space.

The aim, nonetheless, was to preserve the original integrity through all this.

"So I redid the heating and wiring," he continues, "but above all I made the house blossom inside by designing a line of broad, rounded window openings that re-created a rhythmic space. I did the same to the outside by building a gallery, a new addition in the classical style, that at a stroke gave us a whole set of different alternatives.

"I now reside in it, without any interruption of any length, for about six months each year," he says. "It's my anchorage, so to speak. Everything here means something to me. I loathe houses that are stuffed with purely decorative elements, with no links to anything alive; places like that are no more than the result of aimless buying. Me, I'm definitely not a collector. I prefer to be surrounded by the kind of furniture that evokes the circumstances of my life, the people I meet and the happy memories I cherish.

"I would say, of my house, that it decorated itself, with things I inherited or brought back from my travels," explains Cerruti. "In my choices of furniture and fabrics, I stuck as far as possible to the local, provincial, rather soft style that goes so well with it. After all, the place is hardly a château—it's just a big, beautiful house that seems to breathe freely and naturally. From one generation to the next, we have kept up a real family life here."

In 1972 Cerruti began licensing on a major scale, chiefly in the United States and Japan. He introduced lines of jewelry, children's clothing, home furnishings, luggage, leather accessories and sweaters. His unflinching attention to detail has brought him great success.

continued on page 290

Set in the loggia are potted ficus and hydrangeas, which frame an Italian Renaissance-style refectory table and comb-back Windsor chairs. INSET OPPOSITE: Trompe-l'oeil shutters, arches and pilasters add a weathered classical luster to the terrace outside a bedroom where Cerruti enjoys having breakfast. The sun-dappled stucco shows traces of the villa's original ornamental paint. Gilt country chairs complement the lace-covered table. INSET OPPOSITE BELOW: The loggia beneath the terrace links the house's two wings. Stepping-stones dot the lawn.

AUBOIROUX

SONIA RYKIEL
A RETREAT IN THE FRENCH COUNTRYSIDE

TEXT BY CHARLOTTE AILLAUD PHOTOGRAPHY BY MARINA FAUST

"This house is exactly the opposite of what I wanted," says Sonia Rykiel. "What I wanted was a big simple farmhouse with large rooms—too much space, generally, and a small garden. What I got was a Napoleon III notary's house with rooms that were too small and a structure that was already settled. I fell in love with the building and made my decision to buy it within the hour."

Among other things, she hadn't reckoned with the enticement of a winter garden frothing with geraniums, nor the prospect it offered of close contact with nature. Rykiel spent her entire childhood in the country, and today she knows for certain that she can't be truly happy living anywhere else. "It's a deep need to have nature around me, and it goes back to my earliest youth. After my two

"My brand of elegant woman is inventive and daring, but above all free," says Sonia Rykiel (left). BELOW: Her 19th-century brick country house in La Croix-St.-Leufroy, France, has a pyramid-topped tower, shutters and a winter garden with wrought-iron accents.

OPPOSITE: Oak dado paneling and 19th-century-style floral wallpaper lend warmth to the entrance hall, which is animated by her family's hat collection. Rykiel designed the quilted vest on the Thonet bentwood-and-cane chair. The porcelain vase dates to 1900.

London
Noir
Chocolat

grandchildren were born I realized the time had come for me to give them what I myself had once loved so much: a house, for them and their friends. It's called Tarla, an amalgam of their two names, Tatiana and Lola."

The fashion designer bought her residence in La Croix-St.-Leufroy seven years ago, and she's still trying to sort out her ideas for improving it, decorating it and making it more comfortable. "Two months after the purchase, I went out and spent a day choosing all the things we needed in the short term," says Rykiel. "I've added nothing since then. The temporary solutions have somehow become permanent, such as the few faded kilims here and there. But if I keep putting off my improvements, it's for a very good reason: This house has a kind of magic, a sense of wanting to be what it is, and since I have very little time anyway, I'm content not to meddle."

The word *time* is forever cropping up in Rykiel's conversation. She has been pouring creative energy into her business since 1962, when she introduced her enormously popular little sweater, which earned her worldwide acclaim. In 1968 she opened her first boutique in the heart of St.-Germain-des-Prés, and she remained at that location for twenty-two successful years. Her achievement was celebrated recently at the Palais du Luxembourg, where she received the insignia of an Officer of Arts and Letters. She has also been awarded the Legion of Honor. A new flagship store on the boulevard St.-Germain was unveiled in 1990.

The originality of Sonia Rykiel's concept of fashion has tied her name to a distinctive femininity that no other designer has matched. "I like clothes that combine and can be played off one another," she says, "but I also like

"The charm of this house is so indefinable yet strong," notes Sonia Rykiel. "It's a real *maison de famille*." Pine bookshelves over cabinets bracket the living room's Louis XVI–style mantelpiece. English chintz and a floral rug echo the gardens outside.

"I've no conception of what it would be like not to work," says Rykiel, "because it turns out in one way or another that my daily activities are inspiration for every dress I design." ABOVE: A circa 1900 cane chair rests by the window in her daughter Nathalie's bedroom.

ABOVE: The dining room adjoins the winter garden and offers views of the lawn and park beyond. A 19th-century brass-and-opaline oil chandelier brightens the space, which is arranged with Louis XV–style cane chairs. The silver is 19th and 20th century.

pieces that are stunning in their own right. I'm open to anything.

"For twenty years I've followed my ideal of what a woman can be, keeping up a constant creative process that is neither Right Bank nor Left Bank, just passionately involved in contemporary life," she continues. "A woman should be free from the constraints of fashion. I invented a 'démode' line for just this kind of woman. She can adapt my clothes to her own personal style."

Rykiel's professional life keeps her very busy, and the word *rest* has no meaning for her, except as something that makes her feel guilty. "I imagine that's the fate of all creative people," she says with a shrug. "It's certainly true of the ones I know."

The designer has many friends, mostly painters, filmmakers and writers, and she recently took part in a novel adventure, the film *Prêt-à-Porter*, directed by Robert Altman.

"I was always a great admirer of Altman," explains Rykiel. "Then by chance he came to one of my shows with his wife. I don't know what kind of preconceived idea he had of what a collection was, but he was so delighted by the theatrics of what we were doing that he promised he'd be back for the next one. He was as good as his word. We became friends, and now he's made a magnificent film about the fashion world.

"It's a great honor for me that my work should have given Altman the idea to make a film about fashion. He was right to do so: After all, fashion

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"For twenty years I've followed my ideal of what a woman can be."

OPPOSITE: Contemporary metal furniture and 1900 wicker pieces are combined in the winter garden. The table is set with 19th-century Staffordshire transferware. FOLLOWING PAGE: "I like to have my breakfast very early on a tray in the winter garden, where I can commune a bit with nature," says Rykiel. "Then I go back up and work in my bed until noon, surrounded by magazines and sketches, whereas in Paris I'd have to drop everything and go to the office."

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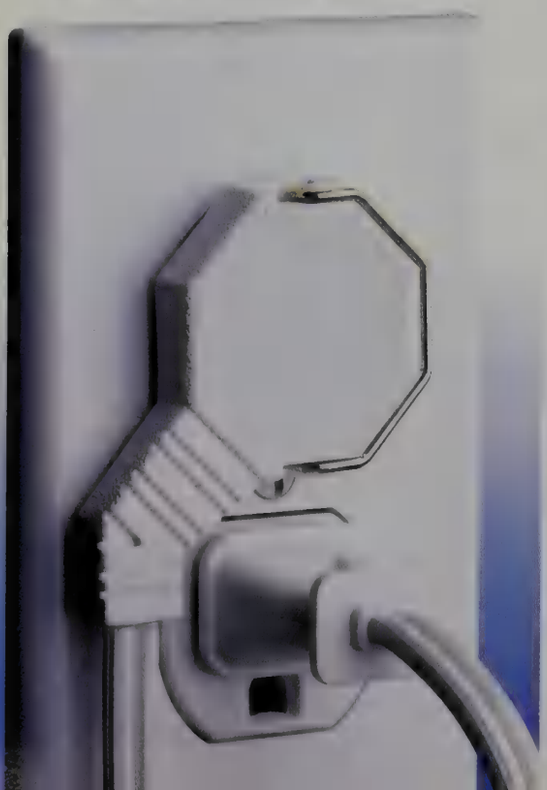

RENOVATING A CHATEAU NEAR CHARTRES

continued from page 151

The décor of the main house depends heavily on color for its effect. Painted throughout in the Italian manner, in warm colors mixed with plaster, the reception rooms and the main staircase have a luminous atmosphere about them. This is in stark contrast with the top floor, where ice-blue tones directly recall the eighteenth century. To obtain these different results, Mandour tried out a whole range of hues on stucco panels.

"I'd like to organize things gradually so I could live here for at least a part of each week," Montana says. "Right now the creative highlights of my life are focused on Paris. But what's to stop them from being here? I can do the boring chores at the office and keep the fun part, which is designing, for this house. I bought it six months before I joined Lanvin, when I was still single. Now my wife, Wallis, loves it, so I'm going to have to learn how to really live here, not camp out."

Montana is rarely to be seen hovering around antiques shops or auction rooms. He prefers looking at pictures in museums: He doesn't need to own them, and he dislikes possessing things in general. "Even if I see a painting I like in a catalogue, I always seem to let it go by . . . the last missed opportunity was an Alma-Tadema, as I recall. But sometimes, I admit, I spot something out of a taxi window and jump out and get it.

"Of course, the château still needs a few more pieces of furniture (I refuse to call in a decorator for the furnishings), but the light is there and the boiseries dictate a form of simplicity that echoes the way I feel. Now I've started inviting friends down."

Amr Mandour produced a major surprise, which adds enormous to the appeal of the Montana château—a poolhouse, so arranged that one can stay there all day, lunch included. "The pool was some distance from the main house, far enough to make me think twice before trudging back to fetch my cigarettes, anyway. Now it's decorated so charmingly that we use it as house number two.

"In the beginning," confides Montana, "I have to admit, I didn't like the country very much. My heart was elsewhere. But now, with the tennis court (our friends use it, not me), the seventeen acres of parkland, the four ponds, the moat that surrounds the house with the four bridges linking it to terra firma at four different points—and the water full of sleepy carp and frogs—well, I'm coming around to it with a vengeance. All this teeming life I've become responsible for makes me very happy."

These days Montana says he's toying with the idea of designing sophisticated clothes for an elite clientele of friends. "One of the things I like about haute couture is its one-off aspect. Haute couture is a challenge to the imagination, it reflects the style and craft of its creator, along with the atmosphere that surrounds him.

"At the moment I'm in a state of flux, which I'm going to try to express in creative terms. We're coming to the end of a decade in which nothing of substance has happened creatively. I badly want to be among the people who set their mark on the changes that are coming. My next collection, which is due in October, will be a step in that direction. All I want is to be a part of what's going on. I never plan anything in advance," Claude Montana says. "Most of all I adore doing nothing at all." □

"Of course, the château still needs a few more pieces of furniture, but the light is there and the boiseries dictate a form of simplicity."

SPLENDOR OF THE HOTEL OROUER
continued from page 133

known as the Hôtel de Bauffremont.

"I was never especially attached to the Hôtel de Cavoie. On the other hand, when I opened the door of the Hôtel Orouer I immediately knew I had to live here and nowhere else. My original plan was to make the second floor a sort of showcase for the furniture and objects, while the first floor with the garden would be kept separate for summer living.

"That was how it worked for about seven years, but then my dog became ill and couldn't climb the stairs anymore. So I abandoned the second floor and sold everything that didn't go with the less pompous, more intimate approach I could already see on the horizon."

Hubert de Givenchy maintains a constant affectionate dialogue with his houses—Le Clos Fiorentina at St.-Jean-Cap-Ferrat, Le Jonchet in the countryside, a chalet in Megève and above all the Hôtel Orouer. "My houses have brought me great happiness. The *hôtel* is a splendid backdrop for my collection. The boiseries by Nicolas Pineau and the decorated ceilings are remarkable enough—all I have to do is reinforce the effect. The first floor as it is now is fine for me.

"I know that someday I'll stop working and spend much less time in Paris—I confess I don't really like having close neighbors, as one does in town—and I shall sell the second floor," he says. "But my passion for this house is so great that even now I find myself subconsciously composing new arrangements for an apartment I am going to leave. I never talk about it, but believe it or not I'm still planning. I've kept the furnished ambiance upstairs, kept the draperies and the armchairs in front of the windows. I go up there and walk about, turn on the taps from time to time. What shall I do with it? Something. I don't know yet. I feel as if I have saved this house. I keep it going. It's my responsibility. You know, the moment I enter any house, however magnificent, I instantly know if it's loved or not." □

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THE "NEW LOOK" CREATOR
continued from page 159

ing tools in his worn apron pockets.

Over the years Dior was to play host to many well-known and influential people, notably in Paris and at the château he owned at his death. But he never entertained so comfortably or privately as he did at the mill.

"He was a shy man," says fashion artist René Gruau. "He generally entertained because he had to. He would occasionally call me in Paris and ask what I was doing that night. I would say, 'Nothing special. Will you have dinner with me?' and he would always say, 'Only if you're alone.' But at the mill, with old friends, he could be tremendously funny and an accurate mimic."

There were two kinds of parties at the mill, Genty explains. There were the friends with whom he worked, and who became his adopted family. Chief of these was Mme Raymonde Zehnacker, whom he called "my other self" and who kept the press away and organized his public and private lives. Mme Zehnacker became so close to him that she was virtually a companion, and was with him when be died. Other favorite guests were Roger Vivier, who made the beautiful Dior shoes, and Marguerite Carré, who interpreted his sketches into toiles. Then there were the more bohemian parties, with Jean Cocteau, painter Christian Bérard, composer Henri Sauguet and historian Pierre Gaxotte. The "accurate mimic" would then whisk a tablecloth over his head, wear a lampshade as a hat and execute a wicked impersonation of a music hall star or imperious client.

In 1955 Dior bought a château in Montauroux, near the village where he had spent part of the first year of the war. He began to restore the old building and prepared ambitious schemes for the property. He wrote, "I think of this house now as my real home . . . the home where perhaps I will one day forget Christian Dior, *Couturier*, and become the neglected private individual again." But within two years of buying La Colle Noire, he was dead. □

THE MODEST CHARMS OF A FARMHOUSE IN CELY-EN-BIERE
continued from page 173

ment, with its emphasis on geometric lines and craftsmanship and materials. It was the last gasp of artisanry, ironically lyric about its own assassin, the Machine Age. It suited this modern woman whose agrarian roots were steeped in medieval values. Her Paris town house was decorated with furniture and objects by Jean-Michel Frank and Jean Dunand. Boris Lacroix, who worked with her at her couture house, did a parchment dining room wall.

The charm of the country house in Cély-en Bière, however, is in its humility. While design was Vionnet's work and the indomitable offspring of her sensibility, at this house in the Ile-de-France she seemed to have wanted a place not only for rest but also to give her sensibility a bit of slack. So there is a mixture of high design and total banality—there is no better word for the narrow staircase that leads to the second floor, a back stair without a front stair. Nor is there a better description for the large rudimentary bathrooms big enough to have been made into slick hedonistic places for preening if that had suited her nature.

Jacques Griffe can't say how old the house is; it's just a modest farmhouse. Vionnet added a tower not the way de Gaulle did at his country house—to ennoble it—but to get better water pressure. And she coated the stone walls with stucco, which is the common, if not the most satisfactory, way to protect walls in France.

The game room, as she called it, is where Vionnet played the piano while her second husband, Dimitri Netchvolodoff, danced with friends. ("Netch," a handsome Russian émigré eighteen years her junior whom she married in 1923, was the one great personal extravagance of her life.) For this room, Boris Lacroix designed some smart lounge chairs and added wit by reproducing a map of the region to cover an entire wall. Lacroix was also responsible for a carved wood built-in sofa in the living/dining room and for the doors, walls and light fixtures, which echo the sofa's geometric interest. That room also features a table from Versailles—not some priceless, stamped piece, but a thick slab of flooring. (In the Jura Mountains they know about the intrinsic beauty of strong wood.)

The bedroom Vionnet and Netch shared is entirely wood-paneled except where a big mirror hangs opposite their two narrow beds. It brings to mind a cabin on a boat—Netch had been a lieutenant in the czar's navy —or a children's room.

The couple stayed together at Cély after Vionnet closed her couture house at the outbreak of the Second World War. But then, because the Germans were bothering him for being Russian, Netch went down to the unoccupied Midi, where he proceeded to run around on her so much that she had to divorce him. She kept on supporting Netch's mother, who was her age, and his uncle, an old czarist general. At Cély, they survived the war on the provender of two chicken coops, a rabbit hutch, a pigeon roost and a vegetable garden. They even had bananas from a tree in the vast greenhouse. Vionnet's country house was always a place to raise food. It was also a place she liked to cook. Jacques Griffe remembers the pan-fried potatoes she'd make for him in the 1950s. Pan-fried potatoes were her specialty—something simple but hard to get right. □

Her look was an emblem of a liberated, archly libidinal era, when women were throwing away their corsets and redefining themselves.

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**Some treated patients, however, have reported adverse events which are described in the attached safety summary.*

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Safety Summary

Additional Information on Collagen Replacement Therapy SM for Discussion with Your Physician.

All medical procedures are subject to certain risks. Although thousands of men and women have found Zyderm® and Zyplast® Collagen treatments to be a safe, non-surgical option for many skin contour problems, you should be aware of the safety issues and restrictions associated with their use. Although you should review these points at the time of your consultation with a physician trained in the use of collagen, we have summarized them for you as follows:

If you have a reaction to the required skin test, or previous allergic reaction to injectable collagen products or lidocaine, or have a history of serious allergic (anaphylactic) reactions, Zyderm or Zyplast Collagen must not be used. Also, if you are undergoing or planning to undergo desensitization injections to meat products, you cannot receive injectable collagen.

The onset of connective tissue diseases has been reported after treatment with collagen injections in patients with no previous history of these disorders. A statistical analysis comparing the number of collagen treated patients who were diagnosed with two rare connective tissue diseases (Polymyositis/Dermatomyositis) with the expected number of these diseases, suggests that the rate of occurrence of these two rare diseases appears to be higher than expected in the collagen treated population. However, a causal relationship between collagen injections and the onset of the diseases has not been established.

Also, patients with connective tissue disease may have an increased susceptibility to hypersensitivity responses and/or accelerated clearance of their implants. Therefore, injectable collagen should be used with caution in such patients with consideration given to multiple skin tests.

Since studies have shown that injected collagen may stimulate the deposition of your own collagen at injection sites, there is a possibility that part or all of the correction may last two years or more.

Use of Zyderm I Collagen Implant in an individual patient should be limited to 30 cc over a one-year period. Use of Zyderm II Collagen Implant in an individual patient should be limited to 15 cc over a one-year period. The combination of these products or of Zyderm in conjunction with Zyplast in an individual patient should be limited to 30 cc over a one-year period. The safety of injecting greater amounts on an annual basis has not been established.

The risk of infection is always present with any injection and it is possible to experience a reaction to the process itself, such as mild bruising or a slight blush at the injection site. This does not mean it is necessary to discontinue treatment. Previous facial herpes simplex at the site of injection may recur if provoked by the injection.

Though unlikely, it is possible for the needle to be accidentally placed through a blood vessel during injection, which could result in temporary discoloration of the treated area, or in tissue death leading to a scab and/or scar formation. Injectable collagen, like other substances that are injected (particularly local anesthetics and steroids injected into the head or neck area or the extremities), could be accidentally injected into a blood vessel. Although this possibility is remote, it could result in a blockage of the blood flow and loss of circulation to nearby sites. Blood flow blockage resulting in permanent loss of vision in one eye has been reported once since product introduction in 1981.

Occasionally, injected collagen has been reported as visible in the skin, in the form of a small raised or white area at the treatment site, which may persist from a few weeks to several months. Some areas (such as compressed scars) resist precise placement of the material, resulting in a slight elevation beside the defect.

People with histories of atopic or allergic reactions to other substances require extra care when treated with injectable bovine products. Cautious use of Zyderm and Zyplast Collagen is recommended in such cases. In addition, caution is advised with people who are receiving immunosuppressive therapy. (Patients on long-term prednisone or other steroid therapy should consult their doctor before beginning Collagen Replacement Therapy.)

More than one skin test is recommended prior to injectable bovine collagen treatment if you have a history of dietary beef allergy. It is possible that the collagen component of the beef may be causing the allergy.

If you are using drugs that reduce coagulation, such as aspirin and nonsteroidal anti-inflammatory drugs, you may, as with any injection, experience increased bruising or bleeding at injection sites.

Active inflammatory skin conditions (eruptions such as cysts, pimples, rashes or hives) or infections require that treatment be postponed, until the condition has been controlled.

The safety of treatment during pregnancy or in infants or children has not been established.

With more than 500,000 people treated since 1976, injectable collagen has proven to be safe. However, a small number (one to two percent) have developed an allergic reaction after one or more injections, which has consisted of prolonged redness, swelling, itching and/or firmness at some or all of the sites. On rare occasions, these reactions can proceed to a cyst-like reaction that can drain, and may form a scar. Between one and nine months is the usual duration, but a few cases have involved intermittent flare-ups which have exceeded 24 months.

Importantly, many people who developed an allergic reaction after treatment did not report or recognize a response to the skin test. (With proper monitoring of the skin test, many of these later reactions could have been prevented.)

Systemic complaints have been reported in fewer than five per one thousand people treated and included flu-like symptoms (nausea, dizziness, headache, joint aches), rash, visual disturbances, anaphylactoid reactions (severe allergic reaction) involving difficulty in breathing, and various systemic diseases including immune-mediated diseases.

Since every patient's expectations and physical make-up are different and every physician's technique is unique, there have been cases reported where collagen injections have not achieved the desired result.

We encourage you to discuss this information with your doctor. He or she can best evaluate whether treatment is appropriate for you and can answer any questions you may have.

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IMAGES THAT CAPTURE THE CHANGING FACE OF STYLE

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Lisa Fonssagrives became the first model to make the cover of *Time* magazine, and in 1950 she married Irving Penn. Today, when top models are barely out of their teens, it is salutary to note that when Penn made his iconic series of the Paris fall collections in 1950, Fonssagrives was thirty-seven.

Penn's Goya-esque *Regine in Balenciaga Suit, Paris 1950* was made at the same midcentury moment and epitomizes a high point in postwar fashion photography. In general the atmosphere in the United States was one of buoyancy, and the fashion trade had been revived by Dior's New Look. The stage had been set for the emergence of the two Americans, Irving Penn and Richard Avedon, who, through their brilliance and tenacious professionalism, would dominate fashion photography after 1945. New York was also more willing than Paris or London to support women fashion photographers. The pioneers in the 1930s were Toni Frissell at *Vogue* and Louise Dahl-Wolfe at *Harper's Bazaar*. Frissell was fond of a Munkacsi-like plein-air approach, whereas Dahl-Wolfe embraced a wide range of styles and was highly regarded for her subtly muted color photographs. Lillian Bassman started her career as assistant to Alexey Brodovitch, art director and mentor to many fashion photographers, but turned to photography in 1947. When she began there was a more relaxed attitude toward sittings; there was time to build a rapport with her favorite models, which was essential in order to generate what she sought in a fashion picture: "the intimate gesture."

By the late 1950s fashion photography was beginning to change. The aim, in the words of *Vogue* art director Alexander Liberman, was to graft onto it "the grit of realism." In 1955 he hired the painter-turned-photographer William

Penn and Avedon would dominate fashion photography after 1945.

Klein to work for *Vogue* on the strength of some of the grittiest and most dramatic photographs ever taken of New York. In *Smoke & Veil* Klein cast model Evelyn Tripp in a pose that must, in spite of its elegance, have seemed shocking in *Vogue* almost forty years ago. He had established an almost antifashion stance that has existed until today.

Fashion photography has provided a reliable measure of the changes in society through the century. But it was not until the 1970s that a fashion photograph was considered of more than fleeting significance, and consequently many vintage fashion photographs were destroyed. It's different now, as the escalating prices at auction and the growth of specialized galleries testify. A new pantheon of masters is being established—new names like Helmut Newton, Deborah Turbeville, Bruce Weber—all witnesses to profound cultural change. □

HOTOGRAPHY: KATHLEEN NORRIS COOK

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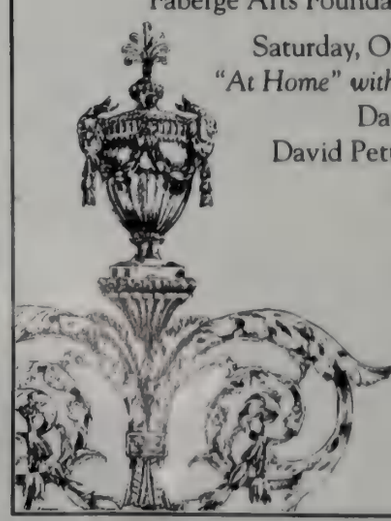

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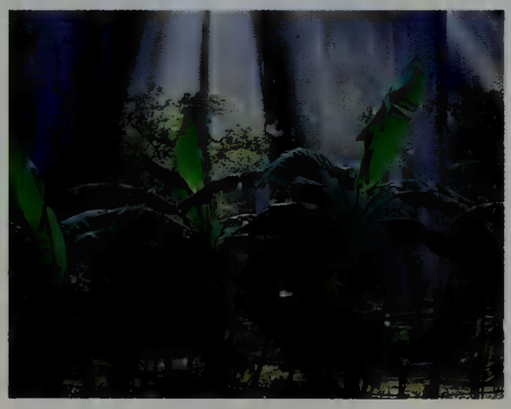

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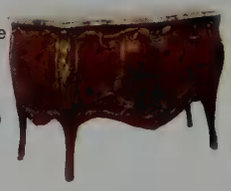
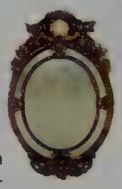


3. A Fine Louis XV Style Gilt - Bronze Mounted Bombé Commode with Marble Top, Signed: Nelson.

4. A Very Important French Regency Style Gilt - Bronze Mounted and Marquetry Cabinet Signed: F.Linke. A Louis XV Style Gilt - Bronze and Marble Mantel Regulator with Two Cherubs Playing with Birds.

5. A Louis XVI Style Ormoulou and Sevres Mounted Tulip Wood Armoire, Signed: Dietz, Ebaniste A Paris.

6. A Louis XV Style Gilt - Wood Mirror H: 65"



7. A Fine Italian 19th Century Finely Carved Carrara/ Marble Life Size Discus Thrower Raised on a Circular Marble Pedestal.

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9. A French Louis XV Style Vermis Martin Bombé Display Cabinet.

13. A Louis XVI Style Gilt-Bronze 12 light "Torchere" by Barbedienne Fondeur, Raised on a Marble Base. H:117"

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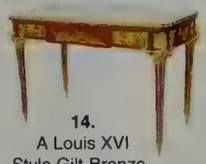
10. A Louis XV Style Rosewood Baby Grand Piano Signed: Mozart, Paul Emmerling, Zeltz.

11. A Louis XVI Style Gilt-Bronze Mounted Walnut & Tulipwood Cabinet with Breche d'Alep Marble top.

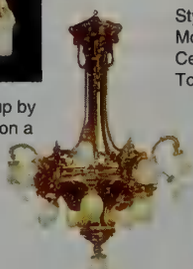
18. A Large Italian Marble Group by Prof. A.Garella Firenze, Raised on a Carved Green Marble Pedestal.



14. A Louis XVI Style Gilt-Bronze Mounted & Marquetry Center Table with Marble Top, after Sormani.

16. A Louis XVI Style Gilt-Bronze Mounted Tulipwood Parquetry Mahogany Bureau Plat with Matching Biblioteque (not shown) Signed: F. Linke.

19. A French Gilt-Bronze Lyre Style Crystal & Opaline Glass Chandelier. H:62"



21. A Large Gilt-Bronze Neoclassical 16 light Chandelier with Opaline Glass Shades. H: 67"

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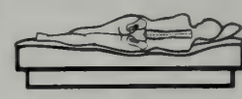

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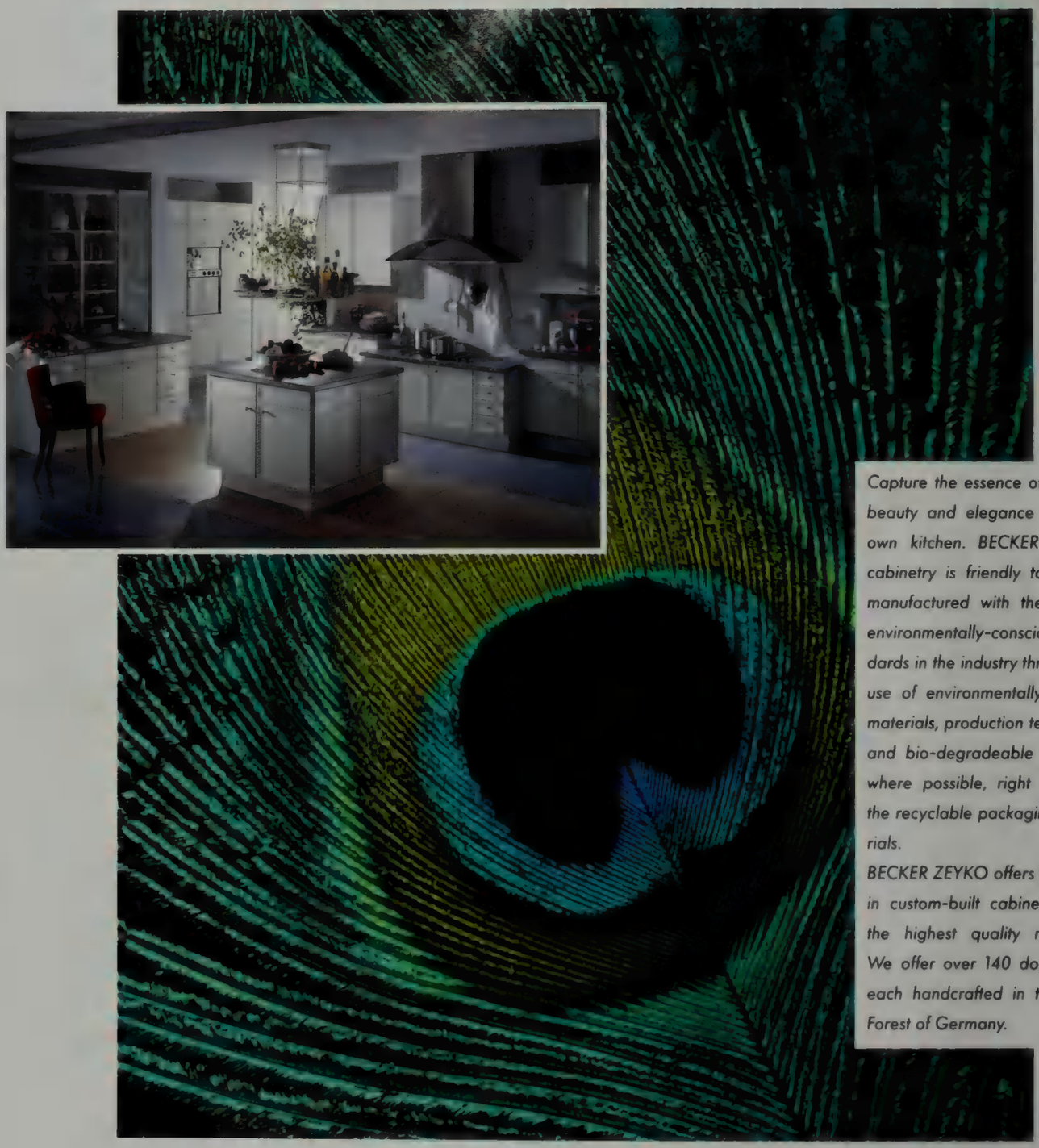

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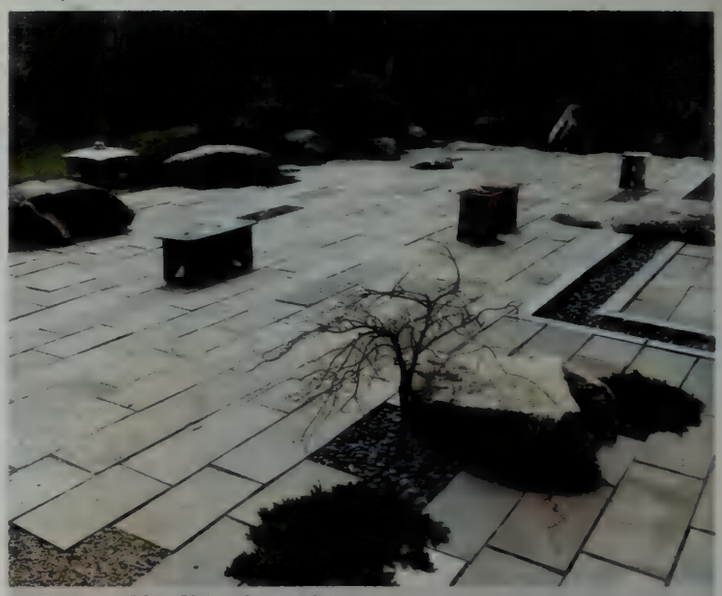

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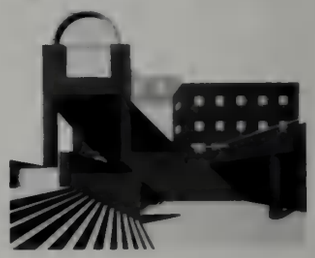

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MULTIFACETED FIGURE OF THE TWENTIES
continued from page 186

al and remote, that identified them with the startling creations of Diaghilev's Ballets Russes, then dazzling Paris.

Until 1914 Poiret could hardly make a wrong move. As he once said about fashion designers on a lecture tour of the United States, "Our duty is to spot the moment when a woman gets tired of what she is wearing, and, at the appropriate time, to suggest something to suit her needs and wishes." After the war, during which he served in the French army, he hardly ever spotted the appropriate moment again. Rejecting the yearning for simplicity and informality that marked the postwar years, he soon found himself superseded by Chanel. Offended by her boyish little black dresses, he is supposed to have asked her for whom she was in mourning. "For you," she is said to have replied with typical clearsightedness and malice.

In the applied arts, Poiret's instincts for survival were surer, at least for a while. In 1911 he founded the Atelier Martine, named after the second of his five children, which became one of the most illustrious design studios of the period, producing decorative schemes of great originality and chic. Though Martine used designers as sophisticated as Guy-Pierre Fauconnet for its furniture and Raoul Dufy for its textiles and wallpapers, it also profited from the efforts of the young working-class girls Poiret employed to prepare designs based on their direct, unspoiled apprehension of nature. In the Martine shop that formed part of the magnificent Louis XVI mansion on the corner of the rue du Faubourg St.-Honoré and the avenue d'Antin, where, after 1909, he both lived and ran his fashion house, he sold brilliantly colored furnishings fabrics, wallpapers and rugs inspired by their work. Managed by Fernande Olivier, the lover of Picasso, the Martine shop proved highly profitable. Soon the firm was operating in cities all over the world, from Berlin to Philadelphia.

In the period immediately after the war, Martine maintained its reputation for elegance and innovation, pioneering such novel ideas as bars in private houses and sunken bathtubs, as well as huge floor cushions and the substitution of silk tassels for drawer pulls. One of its trademarks was the use of bold pictorial motifs as wallcoverings. As late as 1927, Martine decorated a luxury cabin on the new steamship *Ile-de-France* with a polychrome floral pattern repeated on the walls, the bed, the seat coverings and the carpet.

But by 1927 it was too late. What finally brought down the Poiret empire was the commercial failure of his contribution to the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, a title that is the origin of the term *Art Déco*. Declining to join the other leading Parisian couturiers, like the Callot sisters, Worth and Lanvin, in the Pavillon d'Elégance, where his presence would have labeled him simply as a couturier, Poiret proceeded to affirm his uniqueness by setting up shop in three barges moored alongside the quai d'Orsay at the Pont Alexandre III: *Amours*, painted on the outside with a pattern of blue carnations, was devoted to the work of Martine and to his line of scents and cosmetics. *Delices*, painted red, was a restaurant-cum-dance hall. *Orgues*, painted white both outside and in, was given color by the presence of fourteen banners commissioned from Raoul Dufy depicting elegant regattas at Le Havre, the Ile-de-France and Deauville as well as the races at Longchamp, and by the Poiret gowns that his models paraded throughout the day. These, as it turned out, were among the last to bear his own label.

> Until 1914 Poiret could hardly make a wrong move.

The sad truth is that Poiret was completely out of touch. In 1925 the mood in Paris was for something more louche and vibrant than his barges, each of which had cost him a half-million francs and none of which attracted an adequate number of customers. At the same time he lost another half-million on the Oasis, the open-air theater he built in the gardens of his mansion on the rue du Faubourg St.-Honoré. Despite such novelties as an inflatable roof made of airship cloth, the beau monde preferred to squeeze into the smoky confines of places like Le Boeuf sur le Toit to hear jazz rather than recline elegantly in the garden of an eighteenth-century mansion to be entertained by such music hall artists of the prewar period as Aristide Bruant and Yvette Guilbert, who, having made their names in the era of Toulouse-Lautrec, struck Poiret's customers as passé.

From this time on, nothing went right. In one of his volumes of reminiscences Poiret blames his downfall on the dishonesty of his accountants. Yet there was something in the man that could never leave well enough alone. In 1927, having sold Josephine Baker clothes to the tune of 285,000 francs, he sued her for the final 5,000, losing both the case and his valuable customer, who immediately left him for Patou. Once, after his fall, a group of friends collected 40,000 francs so that he could settle some pressing debts. Within the day he owed an additional 10,000. At one point Poiret was reduced to reciting La Fontaine's *Grasshopper and the Ant* in a Cannes cabaret for a laughable fee. But at that juncture no sum, however small, was a subject for laughter.

When Paul Poiret died in 1944 at the age of sixty-five, he had lost everything, including the friendship of most of those to whom he had offered unstinting hospitality. And yet even at the end, impoverished, living in a garret in the building that houses the Salle Pleyel, he remained somebody. Six weeks before his death in Nazi-occupied Paris, a show of his paintings opened at the Galerie Charpentier. While it was clear that his canvases were derivative (Cézanne was the chief influence), they were accompanied by a catalogue written by Jean Cocteau. □

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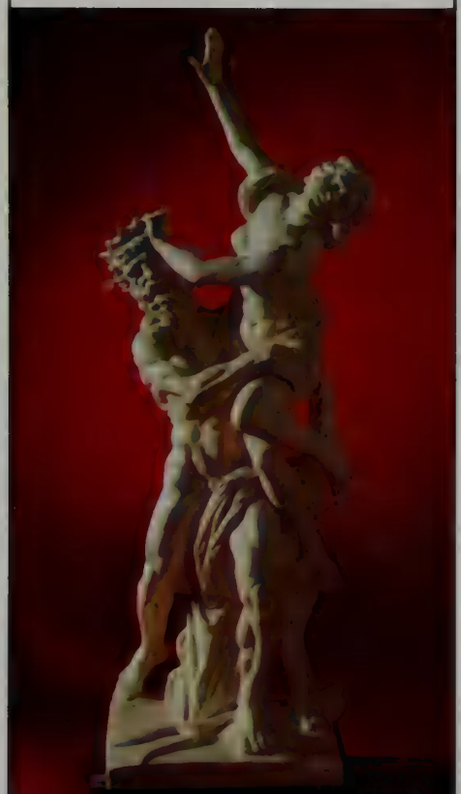

PLUTO AND PERSEPHONE (Borghese Palace)

MARC BOHAN

CONSOLIDATING HOUSEHOLDS

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seems to have been just where it is for a very long time. I couldn't imagine the idea of calling in a decorator. It's true I sometimes wonder what I'm doing here—I'm not a gardener, nor am I particularly close to nature. The only country thing I do is riding my mare. We putter about together in a companionable way. I decided it's a bit late for me to take up jumping as a hobby. I like riding, but in the final analysis, with the exception of music, my one abiding interest in the last forty years has been fashion."

Bohan taught fashion for a while at an academy in Vienna that invites top couturiers to lecture. "It was fun passing on my ideas about the profession. Moreover, something about decadent Vienna struck a chord in me because I'm fascinated by anything Slavic. America is different. Apart from one successful ready-to-wear show in New York in 1958, I've never wanted to work there. Europe is the only place I can live."

When he left Dior, Bohan made a brief foray to England, where he worked for Hartnell, the queen's couturier. Before long he was off again, with other projects in mind. From time to time he still designs outfits for the opera. But now his main preoccupation is with a book he's planning to write, provisionally titled *On Va Voir* (*We Shall See*).

Bohan visits his pied-à-terre in Paris whenever the solitude of his grand old house becomes too oppressive. He is a private man who is also the shyest of loners. "Shy or not," he chuckles, "I've given my share of parties in my life. Now I have achieved a certain serenity, but I'm still not completely adapted to the century I live in. One symptom of this is my reading. I read a lot. I can never have enough books around me."

The house around him is classical and full of a reassuring sense of history. It has been perfected in every detail by Marc Bohan. He is keeping it for his daughter, the love of his life. "Since she seems to like it," he says firmly, "it shall be hers." □

PIERRE BALMAIN

A FUTURISTIC HOUSE ON ELBA

continued from page 220

portedly offered to pay for the plans of his Elba house with a pearl and gold dress for the architect's wife.

Yet for all this honestly felt public posing, there was an extremely loyal and private Balmain. Long after Alice B. Toklas was dropped by the "in" set and left impecunious, Balmain visited her regularly, put food in her refrigerator, took her out and gave her money. In 1972 Balmain drove his huge red Cadillac off the highway in broad daylight, killing his chauffeur, and though he had not been drinking, he forswore liquor and cigarettes until the end of his days.

The key to understanding Balmain and his house on Elba is to understand the trauma and hope that shaped the postwar Paris of the 1940s and 1950s. Balmain did not simply live in that 1950s effervescence, he was the expression of its joie de vivre. He kept his moments of tiredness and depression to himself.

A life made up of such high-society laughter and social champagne proved to be as evanescent as Balmain's Cadillac. But as Samuel Beckett, his contemporary, showed, there is depth enough on the surface of things. In *Waiting for Godot*, Balmain's favorite moment was when Vladimir and Estragon exchange the insults, "Cretin!" "Crritic!" He loved the sound of all the cracking *k*'s in the diphthongs. And after the play's opening night with Cocteau and other glitterati, Balmain went to dinner, playfully bestowing on his lover the sobriquet, "You arck-ka-tekt you!" Beckett, who did not want his play explained and could not do so himself, would have approved. □

> "I was surprised at how modern the house was, but Pierre was extremely proud of it."

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FLEA MARKET TREASURES
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of hats, fashion dolls, vintage *Vogue* magazines, pocketbooks and Mickey Mouse figurines, it could be the dream bedroom of the world's most stylish teenager.

Sui herself was a teenager when she bought her first piece of furniture—a black-enameled vanity from the Salvation Army—and it's still in her bedroom. She has always been a passionate troller of thrift shops and flea markets. "All my friends know that there's nothing in the world I'd rather do," she says. "It's the discovery factor, the thrill of finding and rescuing something exceptional. I've come to love antique clothes—the details are so clever. A lot of what I do as a designer pays homage to the past."

When the red floor was dry and it was time to furnish the loft, the designer was inspired, she says, by one of her most prized flea market finds: a collection of thirties and forties miniature settees and chairs. These adorably kooky pieces were carved out of Spam cans to resemble wicker, and they've given Sui a taste for fanciful metalwork on a larger scale. Her dining table (also from the flea market) has a base of gilded rosebushes, and there are gilded or enameled metal lamps, planters, chairs and mirrors nearly everywhere you look.

Her décor is ironic and vampy—late Romantic with a Gothic bent.

What's most interesting about Anna Sui's exuberant pastiche of objects and styles is how aesthetically consistent it proves to be. Everything the designer lives with seems to have the same profile: It's fantastical and sexy but unpretentious—the furniture equivalent of costume jewelry. The loft is like her clothes, her boutiques and her persona: playfully decadent but somehow heartfelt, even innocent, at the same time. □

THE MERCURIAL HOST AT CORBEVILLE AND PARIS
continued from page 232

in the garden and inside, and silver fox blankets. It was very luxurious, very soft, very *intime*."

In 1949 the Faths acquired Corbeville, their château about twenty-five miles outside Paris, where the couple's reputation for parties would reach its apotheosis. Begun in the seventeenth century and organized around a courtyard perfect for summer entertaining, the château was "*ravissante*," according to Jacques Fath's sister, Frédérique Laroche. "Jacques adored decorating the château. He was always chasing after special pieces in antiques shops and he also inherited beautiful furniture from our grandparents and great-grandparents." (Jacques and Frédérique's grandfather was the landscape painter René-Maurice Fath and their great-grandparents were Théodore-Georges Fath, a writer-illustrator, and his wife and collaborator, Caroline, an illustrator who had been a *modéliste*.) "One of the things that was special about the château was the boiseries, which Jacques discovered underneath the plaster and had restored," adds Frédérique. "My favorite room was the little breakfast room with boiserie—adorable! When they gave parties they opened up all the doors onto the courtyard."

After an inaugural ball in the beginning of the summer of 1950, the couple held their most notable bash in August. Inspired by Fath's trip the previous year to Texas to receive the Neiman-Marcus Award, the theme was the Wild, Wild West. Among the guests that evening was art lecturer and author Rosamond Bernier, who remembers vividly how "Jacques Fath made his entrance on top of a hay wagon, dressed all in white from head to toe, whooping away. He was very blond, with very white teeth. It was an unforgettable [illegible] in the French countryside [illegible] evening of square dancing [illegible] and barbecue was novel, [illegible] the least. As Bernier points out, "[illegible] was before the couturiers gave big [illegible] that were written up. Dior was [illegible] retiring and quiet, Balenciaga was like a monk. They simply didn't go in for jamborees. This set a new style."

In 1951 an article in *L'Officiel* entitled "Les Bals de Paris" devoted three-fourths of its photographs to Fath parties, for there were two that summer. The first was Le Bal Blanc et Rouge, which had for its theme eighteenth-century French life at court. Footmen announced the guests, who were then greeted by Jacques and Geneviève costumed in white satin as the comte d'Artois and Marie Antoinette. Set up in the courtyard were immense gilt frames against which Parisiennes participated in tableaux vivants based on the paintings of Fragonard, Watteau and Lancret. For their second summer party the Faths returned to an American theme, this time Hollywood 1925. Guests such as Paulette Goddard and Gene Tierney wore fitted 1950s versions of flapper dresses, and employees of the house of Fath performed a revue. Jacques played Al Jolson, Maurice Chevalier and Charlie Chaplin, Geneviève was Mary Pickford, and their son, Philippe, "le Kid." The last of the memorable fetes was Carnival in Rio, given in August 1952, to which Elsa Schiaparelli came dressed as a parrot.

Azzedine Alaïa, the fashion designer who is also a connoisseur of vintage couture, places Fath so: "The greatest designers of the 1950s were Fath, Dior, Balenciaga. Fath was not like Balenciaga or Vionnet where cut was the most important. For Fath it was the silhouette, which is also what makes a good hat. He had great chic."

Bettina credits Fath with being ahead of his time. One of her favorites of the ensembles Fath created on her was "a cocktail suit in off-white, almost gray satin, with a safari jacket with four pockets and a tight skirt. The collar was like a man's shirt and the sleeves like a man's shirtsleeves. I wore it in a photograph by Henry Clarke." She gives Jacques Fath the highest of accolades when she adds, "I look at that photograph and I think you could wear that today." □

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Dallas, Texas — Sat 8pm/Sun 3pm
Doubletree Hotel at Campbell Center — Oct 8-9
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El Paso, Texas — 2 Sessions-Sun 1:30pm/7:00pm
El Paso Marriott — Sept 25
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Englewood, New Jersey — Fri 8pm/Sat 8pm
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Long Island, New York — 3 Sessions-Sun 1:30pm/7:30pm
Long Island Marriott, Uniondale — Sept 18
David Teeman Licensed Auctioneer

Madison, Wisconsin — 2 Sessions-Sun 1:30pm/7:00pm
Sheraton Inn & Conference Center Madison — Sept 25
Todd Keene Licensed Auctioneer, Park West Gallery Wisconsin Seller's Permit #472621

Milwaukee, Wisconsin — 2 Sessions-Sun 1:30pm/7:30pm
Sheraton Mayfair Inn — Sept 18
William Smith Licensed Auctioneer, City Licensed
Direct Seller Permit, State Sellers Permit #472621

New Orleans, Louisiana — Sat 8pm/Sun 3pm
Sheraton New Orleans North — Sept 24-25
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Princeton, New Jersey — 2 Sessions-Sun 1:30pm/7:30pm
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CRISTOBAL BALENCIAGA

SPANISH MASTER AT LA REYNERIE

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scribe Balenciaga the man, and they could just as well apply to his taste. Middle-class comfort and Spanish sobriety were constraints Balenciaga accepted, despite his fascination with the more sumptuous furniture he saw at the Paris antiques stores he frequented. But as he said of his apartment in Paris on the avenue Marceau, "I live in a bourgeois apartment and I must agree to live like a bourgeois."

His city apartment and his country house never varied in their decoration. He covered the Louis XV chairs in his bedroom at La Reynerie with a green, old-fashioned flossy silk called *bourette*, and when it wore out he merely replaced it. In both residences he liked to mix traditional French pieces with rare rugs from the Spanish town of Cuenca (he stockpiled the carpets and kept them in storage for any future houses he might buy). As for works of art, he favored Spanish statues of saints (he was intensely religious and went to mass every day). The only modern piece of art he owned was a painting by Braque of a fishing boat pulled up on a beach—perhaps a reminder of his fisherman father.

Balenciaga was obsessed with detail, and after the triumphant premiere of a new collection he could usually be found backstage wearily tearing out seams and restructuring a dress or jacket, hoping to get it right. Similarly, at La Reynerie he made a paper model of each room. He'd fold the edges of the paper up on each side to create four walls and draw on them his various paintings and furnishings to figure out the best arrangement for the spaces.

Reserved, solitary, driven not by worldly ambition but by a monastic ideal of perfection, Balenciaga seemed not to have derived a great deal of pleasure from his hardworking existence. In his only interview after his retirement in 1968 he called his last years as a couturier "a dog's life." But let Givenchy have the last word: "He was someone who as a friend and as a designer never cheated." □

NICOLE MILLER

FIFTIES AESTHETIC FOR TRIBECA

continued from page 251

rified of a guest accidentally kicking it, and you don't want a copy."

Since it's so hard to find originals, one would expect Miller's problems to have been alleviated somewhat by the fashionable rush to reproduce the best of her favorite decade, but she resists. "It's tempting to buy a copy when you can't find the original. The Le Corbusier dining table was the first piece I ever bought, and I was excited then, but now I'm desperate to change it, because it's the only reproduction here. It's like cheating on a lover. Either you have or you haven't. And I know that story."

Miller's one concession to the current decade can be found at the far end of the loft—a Sega video game system. As she advances toward it, she psychs up as if she'd happened upon an Aalto lamp for twenty dollars. "I just got Sonic the Hedgehog 3! I did a tie for Sega and they sent me all this stuff. I've become an addict. When you have nothing to do, or better, something you want to avoid, or when you're at a boring party and need an excuse to go home, these games are incredible. But it's a solitary thing. I would never invite friends over to play video."

Miller does entertain, but not a lot. "I'd rather meet in a restaurant. I do have an annual Easter buffet for twenty friends, because Easter is the kind of holiday that produces a lot of urban 'orphans.' I love to cook. However, once I've done it, I'm glad the compulsion is over, because I know it won't return for months. I can go back to my solitude and order."

The word "order" sets the designer off on a darting but thorough scoping of her domain. "I think it's time to unclutter again. Now's the time, because I'm going away again soon, and I may need to make room." But what if she finds a piece that she adores, like a Stickley lamp or an Amish dresser, and it doesn't fit the harmonious landscape? "The best thing about what I do is that if I see something I like but I know I can't live with it, I can always put it on a tie." □

NINO CERRUTI

AN ITALIAN VILLA IN BIELLA

continued from page 269

Cerruti's origins have led him to give priority to materials that provide comfort. Comfort, which to him is part of the process of adapting to contemporary life, is something he considers a genuine source of elegance. "I resurrected the classic rules of dress to incorporate the rules of comfort: Fluid materials and unstructured cut allow for unrestricted body movement. More than a clothing style, it truly is a lifestyle."

Because he has initiated his own version of modern classicism, Nino Cerruti's clothes have had a powerful attraction for actors and actresses over the years. A passionate lover of the cinema, he receives about sixty screenplay proposals every year, and today he is the undisputed favorite couturier of the world's movie stars. Since his debut with *Bonnie and Clyde* in 1967, he has done the costumes for over fifty films, among them *Pretty Woman*, *Basic Instinct*, *Indecent Proposal*, *Wall Street* and *Reversal of Fortune*.

"I'm a great believer in destiny," he says. "When I was only ten my father started me off designing fabrics, at a time when the people who headed companies could still turn their hand to anything. And then, at only twenty years of age, I found myself forced to exercise my profession in a completely modern way—I reinvented it entirely."

His residence allows him "to protect the two great blessings that give sense to my life: silence and the isolation I need to commune with myself," he says. "I love walking in this big garden, separated from the open countryside by high railings."

He spends as much time as possible in his big, quiet, simply furnished house, where one drifts almost unawares from room to room and from inside to outside. From the terrace of his bedroom he can see the hills he has known since his boyhood. He is very happy there, but it is a happiness he has created for himself, as he might create a dress.

"Life," says Nino Cerruti in his slow, gently accented English, "is an illusion. It's up to us whether we make it a dream or a nightmare." □

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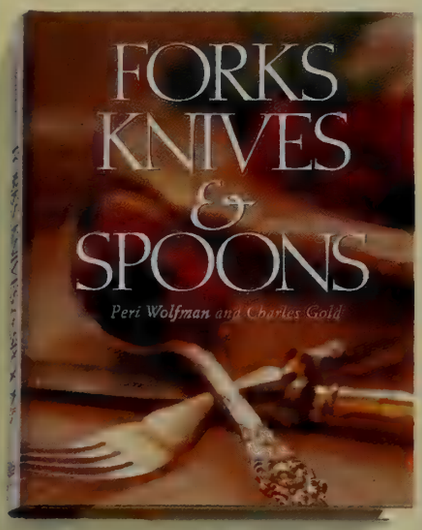

In this elegantly illustrated new volume, the collectors who started the tableware revolution not only show you how many fresh, non-traditional uses you can find for all those beautiful Victorian pieces—from fish forks and olive spoons to bone-handled dessert sets—they also provide over three dozen favorite recipes for showcasing your finds. Color photography throughout, plus invaluable information on collecting...recognizing quality... care and cleaning...historical lore... resources...*everything!*

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IN THE FRENCH COUNTRYSIDE
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is an important social phenomenon to which the film industry has paid scant attention up until now."

In addition to being a fashion designer, Rykiel is the author of five books, one of which is a volume of children's stories entitled *Tatiana Acacia*. Another, *Celebration*, looks back on twenty years of her career. One of her main occupations in the country, as a matter of fact, is writing—which, she declares, is "just as important" in her life as her clothes. Her love of writing even extends to the sweaters, belts and handbags she produces, many of which carry words and phrases.

Rykiel's creative influence now extends into practically every aspect of the fashion business. She designs her own shoes, watches and jewelry. She has both menswear and lines of clothes for "three generations of women." Her scent, Le Parfum, has been launched in Paris and will be on sale in the United States next year.

"My style hasn't changed in the least," Sonia Rykiel comments, surveying her life. "But I think I have evolved as a person. I know, for example, that I'm more playful than I used to be. In my work I delight in mixing up the true and the false—*faux*-furs are a case in point. I believe women should be gay and glamorous again—everything's so sad nowadays, and it doesn't have to be like that. Contemporary young women should be more daring; I find them cautious to the point of conventional. I'd like to see them turn fashion upside down from time to time." □

> Writing, she declares, is "just as important" in her life as her clothes.

A listing of the designers, architects and galleries featured in this issue.

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Beverley Birks
212/722-3263
By appointment only

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Galerie Bartsch & Chariau
Galeriestrasse 2
8000 Munich 22
Germany
49-89-29-55-57

Pages 70–80:
Hoguet Fan Museum and Atelier
2 boulevard de Strasbourg
75010 Paris, France
33-1-42-08-19-89

Pages 134–143:
J. C. Construction Management
2 Newtown Lane
East Hampton, New York 11937
516/324-8500

Pages 160–167:
John Milnes Baker
85 Girdle Ridge Road
Katonah, New York 10536
914/232-4903

Pages 174–183:
Anouska Hempel Designs
2 Pond Place
London SW3 6QJ, England
44-71-589-1657

Pages 188–197:
Diane Burn
5 East Seventy-fifth Street
New York, New York 10021
212/988-3520

Pages 198–203:
Howard Greenberg Gallery
120 Wooster Street
New York, New York 10012
212/334-0010

Hamiltons Gallery
13 Carlos Place
London W1Y 5AG, England
44-71-499-9493

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Collecting Couture

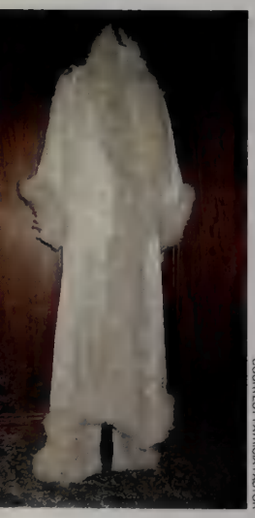
Despite the increasing demand for antique couture dresses, there are but a handful of dealers in the world who can supply the collectors and the wearers.

Francesca Galloway (*AD-at-Large*, Sept. 1992), who started both the antique textiles and costume departments at Spink and Son before becoming a private dealer about ten years ago, names museums as her main clients since her focus is on the history of fashion as social documentation. New additions to her collection include an early Lanvin (above left) that shows influences of the Directoire look introduced by Poiret and a first-rate example of an architectural Madame Grès, which will likely go to a museum for at least $6,000, Galloway says. She is just as serious about a Paco Rabanne acquisition—a 1990 mini outfit worn with a black coat (above center). Francesca Galloway, 71-937-3192.

Textiles dealer **Beverley Birks** of New York (see p. 28) has from 1,500 to 2,000 vintage costumes. Birks sells only a limited part of her collection. She's willing to part with a 1937 Vionnet bias-cut black velvet dress, a 1935 bias-cut pleated Molyneux dress made of black rayon and embellished with white straw embroidery, and a late-1960s Balenciaga burgundy velvet coat. Beverley Birks, 212-722-3263.

Mark Walsh, a New York–area couture and textiles dealer who works only with museums and collectors, specializes in Fortuny (above right)—he owns about 300 dresses, including a rare one made out of strips of different-colored pleats. He also maintains a small collection of Charles James—the butterfly dress with flyaway panels in the back, a 1954 melon-shaped coat that belonged to Mrs. William Randolph Hearst, Jr.—and accessories like Möbius shawls. Mark Walsh, 914-963-1694.

Costume designer for the theater **Martin Kamer**, a supplier to the Metropolitan Museum of Art, deals in clothing and accessories from the 18th century to Issey Miyake and everything in between, including Vionnet, Molyneux, Balenciaga and Poiret. He is currently offering a rare 1922 Chanel cape with her early label, Gabrielle Chanel. Martin Kamer, 212-691-0512.



COURTESY PATRICIA PASTOR

A ca. 1930 velvet-on-satin dressing gown by Paquin

COURTESY FRANCESCA GALLOWAY

A rare ca. 1910 Jeanne Lanvin Directoire-style day dress

COURTESY FRANCESCA GALLOWAY

A 1990 Paco Rabanne metal mesh outfit and chiffon coat

COURTESY MARK WALSH

COURTESY MARK WALSH

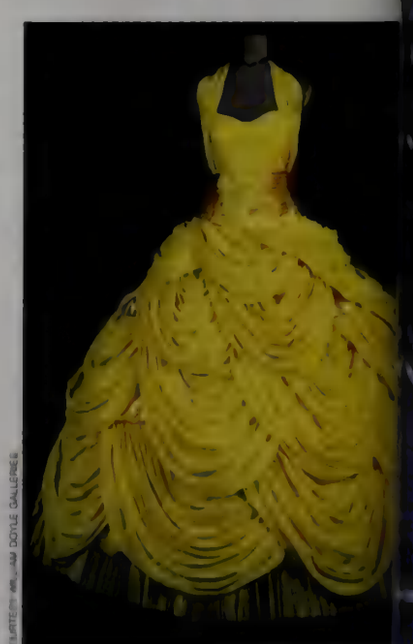
A ca. 1930 Fortuny robe (top) with a pomegranate pattern (above) in silver and gold

In Paris, **Françoise Auguet** caters to both the collector and the wearer. Every year she organizes an auction of 20th-century outfits. Highlights of this year's auction Nov. 29 at Drouot-Montaigne are an early Madame Grès ivory-and-gold silk Alix evening dress that's expected to fetch at least $10,000, a classic black velvet Fath coat, 40 dresses from Paquin that span the years 1890 to 1955 and a small collection of Chanel costume jewelry that once belonged to Coco Chanel. What she doesn't feel she has an obligation to preserve—"When I can preserve the past I prefer to sell it to a collector"—she will sell at **Ragtime**, her shop of 15 years. Ragtime, 23 rue Roule, 75002 Paris, 42-36-89-36. For auction information, call 45-77-80-28.

American designers such as Mainbocher, Norell and Rudi Gernreich will be represented along with the Europeans at **William Doyle Galleries**' auction of couture Nov. 9 in New York. Forty of the lots are dresses from the House of Kunel. Estimates are $800–$1,200 for an early-1950s taupe satin Fath dress with silk chenille and gilt embroidery and $1,000–$1,500 for a buttery-yellow Maggy Rouff ball gown (right) that was worn at an embassy reception in Paris in 1957. William Doyle Galleries, 175 E. 87th St., New York 10128; 212-427-2730.

Patricia Pastor of New York, in business for a little over a year, emphasizes 1920s and '30s dresses and evening wear, and what she sells are collectibles. She is offering a 1925 Lanvin silk coat wi[illegible]own silk and gold embriodery, a Paquin ro[illegible] and a 1935 Lanvin halter dress and matchi[illegible]ero jacket that she's priced at $3,000. Patrici[illegible]tor, 760 Madison Ave., New York 10021; 212-[illegible]73.

A Maggy Rouff draped chiffon ball gown from the '50s



COURTESY WILLIAM DOYLE GALLERIES

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PAOLO ROVERSI/COURTESY HAMILTONS

Patricia Velasquez by Paolo Roversi, Paris 1992

NORMAN PARKINSON TRUST/COURTESY HAMILTONS

Norman Parkinson's *The Art of Travel*, 1951

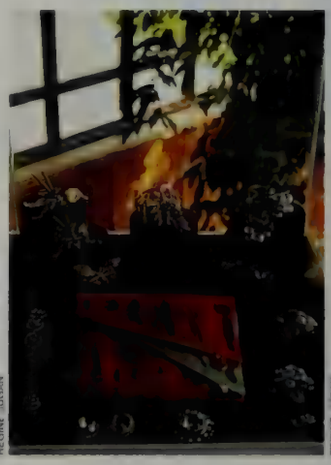
Fashion Plates

Fashion shots by two greats in photography, the late Norman Parkinson and Paolo Roversi, are on exhibit at Hamiltons Gallery in London this fall. Roversi pioneered the technique of using ten-by-eight-inch Polaroid film to achieve an ethereal quality in his starkly modern photos. An exhibit of 40 prints, most of them his personal work, which has never been shown, ends Oct. 8. During Parkinson's 59-year career he photographed nearly every member of the British royal family and he brought a sense of drama and fantasy to his photographs of people modeling the latest fashions. A retrospective of 50 of Parkinson's best shots starts Nov. 30. Hamiltons Gallery, 13 Carlos Place, London W1Y 5AG; 71-499-9494.

Designed for Reading

Mona Bismarck, Pauline de Rothschild and Jacqueline Onassis are among the style setters whose lives are examined in ***The Power of Style*** by Annette Tapert and Diana Edkins (Crown; $40) . . . ***Herter Brothers: Furniture and Interiors for a Gilded Age*** (Abrams; $60) by Katherine S. Howe, Alice Cooney Frelinghuysen and Catherine Hoover Voorsanger looks at the influence of the brothers' designs in 19th-century New York . . . ***Gothic Revival*** by Megan Aldrich (Phaidon Press; $49.99) discusses the work of Pugin, Viollet-le-Duc and other designers of the movement . . . ***The Oral History of Modern Architecture*** (Abrams; $75) combines text with a compact disc to provide interviews conducted over a period of 40 years with such architects as Le Corbusier, Mies van der Rohe and Louis Kahn . . . A limited edition of Brillat-Savarin's ***The Physiology of Taste*** (Arion Press; $2,500) has over 100 original drawings and lithographs by Wayne Thiebaud.

Chez Dior



REGINE JUGAN

REGINE JUGAN

A collection of jewelry and accessories (left) from the current show at Villa des Rhumbs (right)

Villa des Rhumbs, Christian Dior's childhood home in Normandy, has been restored and converted into a summer museum. Built in 1890 and modified by Dior's mother in 1905, the house and winter garden where Dior lived from 1905 to 1919 and where he vacationed from 1920 to 1934 served as the inspiration for many of his designs. The museum's permanent collection includes some 50 couture outfits dating from 1940 to 1960, fashion illustrations by Gruau and Eric, perfume bottles, jewelry and photos of Dior in the winter garden. From June to September the museum stages a different exhibit. This year's was titled "From Necessity to New Look. Fashion and Craft Revival: 1937–1952." Villa des Rhumbs, 50400 Granville, Normandy, 33-61-48-21.

Copy Wrights

COURTESY F. SCHUMACHER & SONS

Schumacher has produced an interesting collection of six carpets designed by Frank Lloyd Wright and never seen before by the public (left). All are adapted from very early Wright work: One is from a design for a cinema marquee in San Diego, drafted in 1915 but never built; one is from the frieze on the Winslow House, his first commission; and one is from an art-glass ceiling in the Heurtley House, built in 1902 in Oak Park, Illinois. Schumacher, 939 Third Ave., New York 10022; 212-415-3900.

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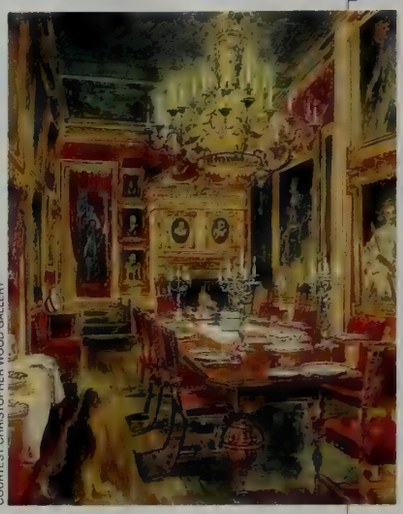
Private Lives

For 30 years **Marianne Topham** had been drawing and painting in virtual secrecy, producing detailed watercolor paintings of proposed design projects that leading architects and decorators like Victoria Waymouth would then show to clients for their approval. Secret, that is, until the **Christopher Wood Gallery** at Mallett's discovered her and invited her to exhibit her work Oct. 17–29.



COURTESY CHRISTOPHER WOOD GALLERY

An interior of Southside House, Wimbledon Common

To prepare for the exhibit, Topham has visited "the grand and the fantastic, the humorous and the eccentric" in London and has painted some of London's most interesting rooms, many of them private. On view will be her watercolor rendering of the office of the chairman of Grosvenor Estate, which serves as the duke of Westminster's agent. "It's quite exotic—full of cherubs rushing around, plaster columns," says Topham, whose great-great-grandfather Francis William Topham was a well-known Victorian watercolor artist. She also has painted Leighton House, the Holland Park home of Frederic, Lord Leighton; Linley Sambourne House, home of Edward Linley Sambourne, a leading cartoonist of the late-Victorian and Edwardian period; and the Museum Room in the Fleet Street headquarters of Hoare & Company, England's oldest bank. There will be nearly 40 works shown, and while Topham is happy to accept commissions to paint existing rooms, she won't give up her original career. "It's like being an interpreter—designers show me swatches and I put their ideas on paper." Marianne Topham, 71-730-8147.

Watching for Swatches

Swatch collections—manufacturers' sample books containing hundreds of slivers of vintage fabrics—are becoming prized by collectors.

"This is an auctioneer's dream," says Claudia Strauss of Manhattan's **Metropolitan Arts and Antiques Pavilion**, whose first auction of swatch books last fall was overrun with collectors and a slew of representatives from Clarence House, Schumacher, Brunschwig & Fils, Polo Ralph Lauren, Donna Karan and others. The second such auction, on Oct. 17, will offer 500 swatch books, most of them intact and in "exceptional condition." About 30 books have tie samples from Empire Silk and about 60 more are from the J. Claude Frères manufacturing company and Bilbillé and Company, a swatch service for fashion firms that existed from about 1890 to the 1960s. Highlights include an 1866 book from Lyons of 133 wool paisley designs (below left) and a rare French book dated 1850–70 that contains silk ribbons and fringes and trims (bottom). Metropolitan Arts and Antiques Pavilion, 110 W. 19th St., New York 10011; 212-463-0200.

At Paris's **Librairie du Cygne**, an art bookstore, owner

COURTESY LIBRAIRIE DU CYGNE

Richard Clavey boasts approximately 200 volumes of swatches. There are thick books containing morsels of silk, velvet, brocades and upholstery—for both the home and the car. And there are original fabric designs painted in gouache for embroidered Louis XVI waistcoats, for Lyons scarves from the 19th century and for the cotton prints of Mulhouse or Provence in the 1880s. Clavey has bookplates as well as original gouaches on varnished paper from the 18th century (above and far left), which, depending on the size, can cost from $250 to $500. Librairie du Cygne, 17 rue Bonaparte, 75006 Paris; 43-26-32-45.

London-based art dealer **Yu-Chee Chong** is building a collection of books of English fabrics, a daunting task, she notes, "because the English firms do not release their archives. They seem to have more of a sense of history." Chong has, among others, an 1890–1900 English swatch book of paisleys and geometrics, an 1870s Mulhouse book of floral prints and chintzes, an 1864 French book of Provençal fabrics and an 1860–70 collection of French guards. Yu-Chee Chong, 71-938-5497. □

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COVER: Candice Bergen and her dog, Lois, relax in the family room/game room/dining room that she and Louis Malle added to their Beverly Hills house. Interior design by Karin Blake. Photography by John Vaughan. See page 138.

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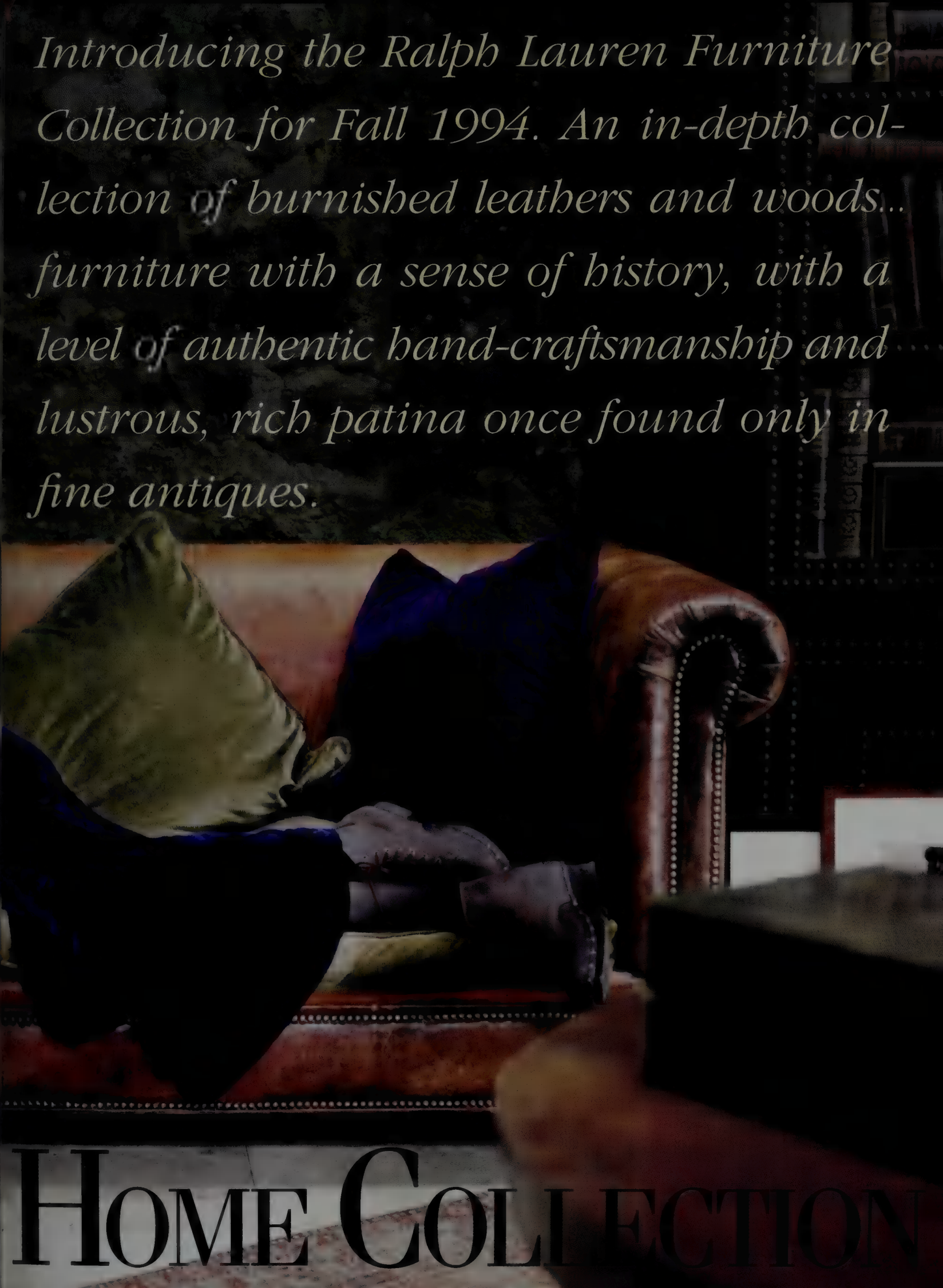
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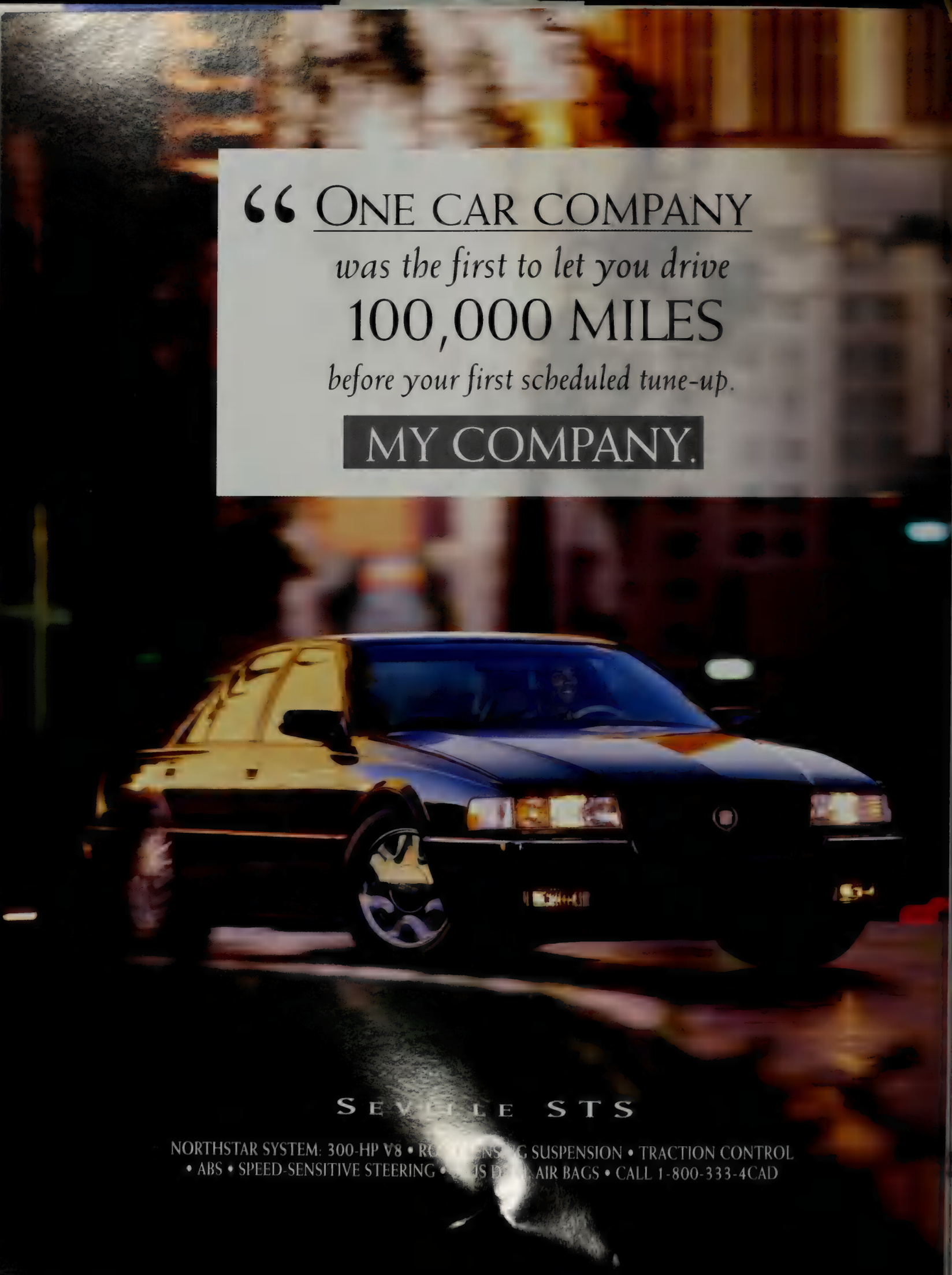
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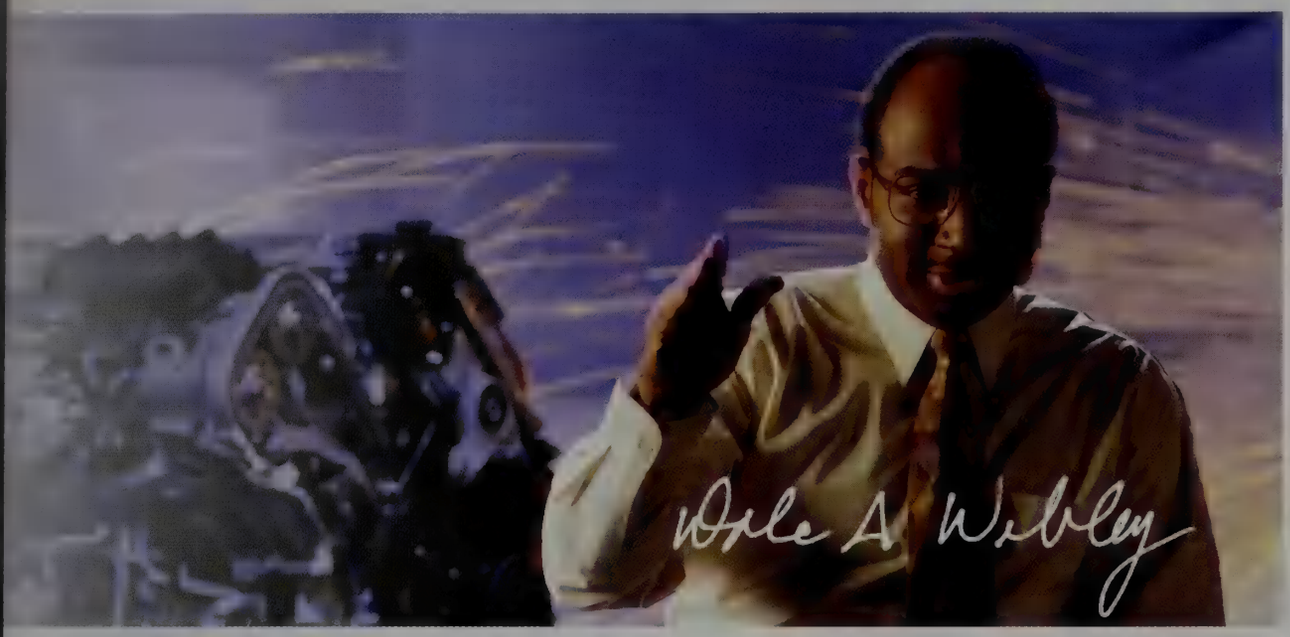

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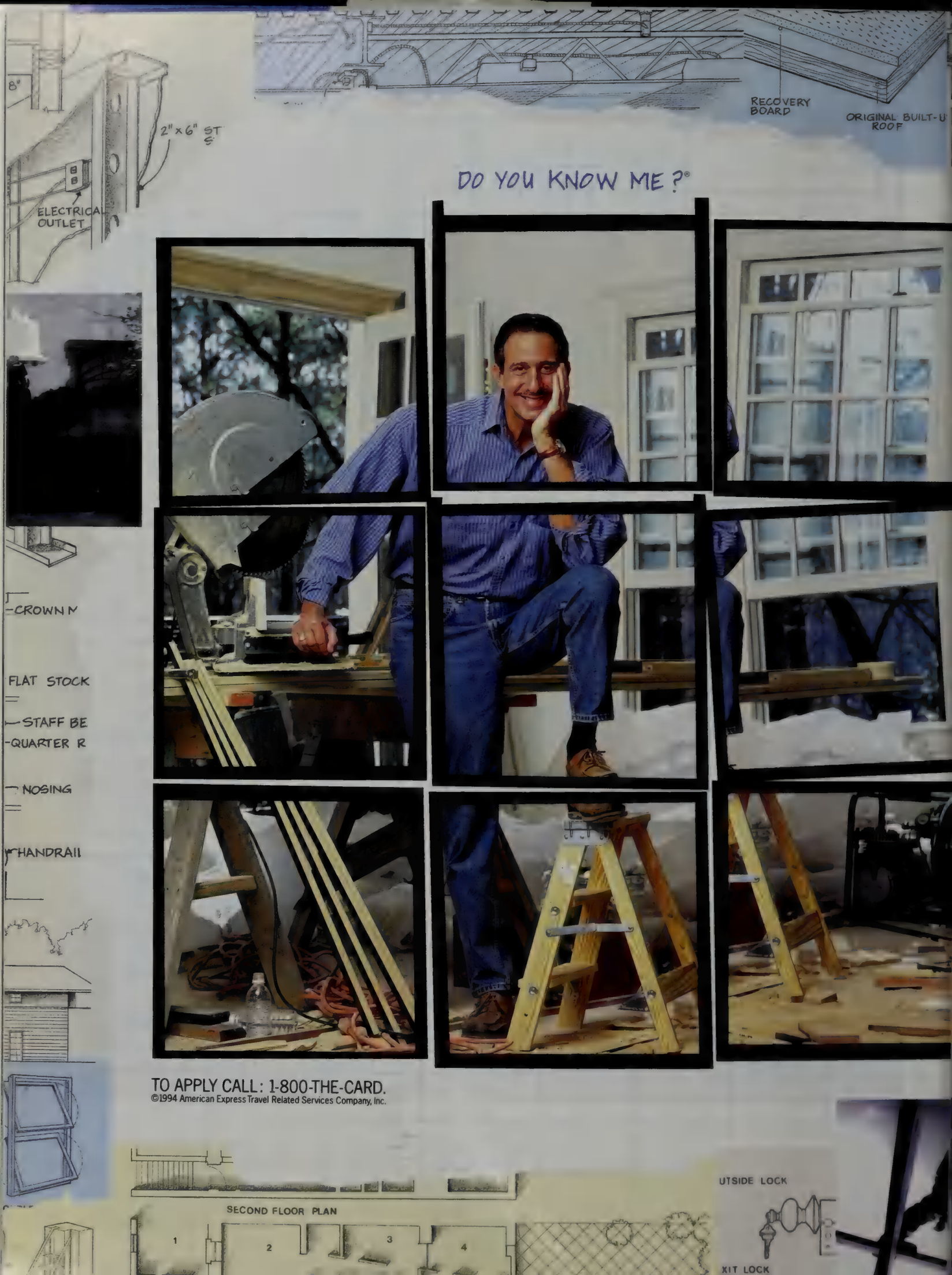
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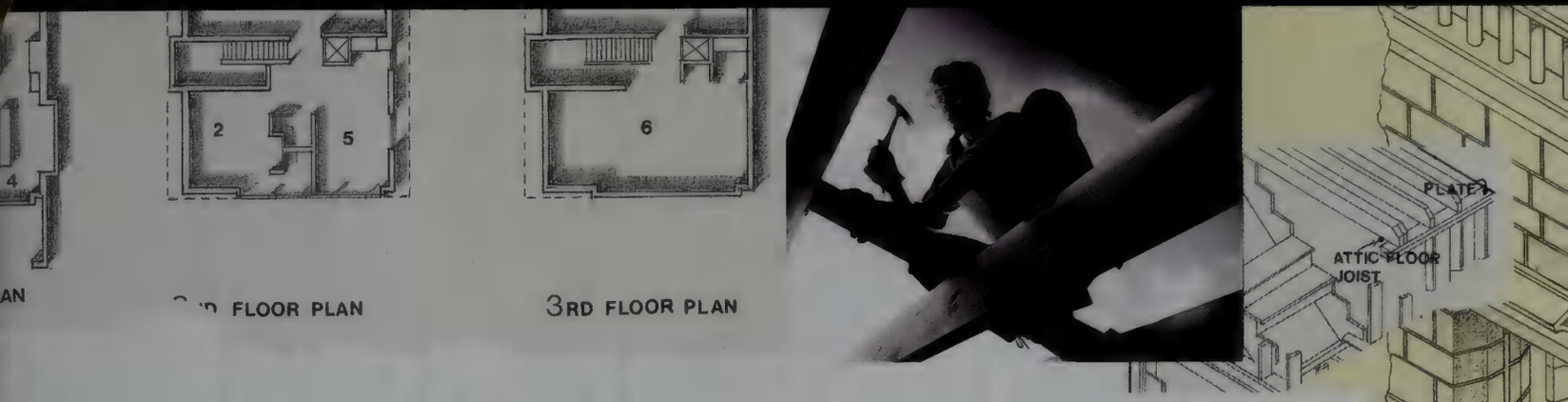

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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6300 Wilshire Boulevard, Los Angeles, California 90048.

Your July 1994 issue, with its impressive cover, is a keeper. William Weaver's article, "Umbrian Scenario," was fascinating. Todi, Italy, seems like a cozy, welcoming village to live in. The old beams in the master bedroom give the residence a rustic, comfortable feel. Architect Domenico Minchilli did a great job. Thanks to your magazine, I've become acquainted with a lovely old house in Todi. Keep doing what you're doing, and I'll be a lifetime subscriber.

Alisa Tell
Sacramento, California

I'm new to *Architectural Digest*, and I always read each issue from cover to cover. Your July issue captured my mind and heart as none other has done in the past. The feature "Caribbean Colors for St. Martin" brought back so many wonderful memories. My husband and I honeymooned there and found the island peaceful as well as beautiful. Thanks for a superb issue. I'm hooked.

Sandra S. Brooks
Townville, South Carolina

I'm surprised that you printed the letter from Bruce Millar in the July edition purporting that extended-arm planter's chairs developed from workers taking noontime naps in wheelbarrows. A quaint, romantic idea of plantation life, but one without merit, I'm afraid. Planters were not in the habit of allowing their slaves or indentured workers to sleep in the middle of the fields during a workday—if anybody was going to put his feet up during the day, it was the planter. If a worker did find a way to rest from his strenuous labors, it was usually in one of the shaded watchhouses that are found on plantations throughout the Caribbean. It is unlikely that anyone would have tried to maneuver a wheelbarrow into one of these structures to sleep in it. The fixed-arm planter's chair is actually an extension of the folding-arm planter's chair that can be found in tropical colonial locales throughout the globe. It was, as writer William Rieder asserts in the Antiques feature in the March issue, a practical creation allowing the planter's legs, swollen from his day of riding through the fields in the heat and humidity, to subside sufficiently for his high riding boots to be removed. Evidence of this can be found in several period reports of the islands, debunking this newest myth that the chair had its origins in the lazy habits of field workers.

Michael Connors
New York, New York

I just wanted to compliment you on your July issue. I've subscribed to *Architectural Digest* for many years and at times I've considered dropping the subscription because of the number of houses that seemed old-fashioned, stuffy and ordinary. The July issue was filled with decorating ideas that demonstrate the diversity and originality that I really appreciate. Keep up the good work.

Dan Goese
La Jolla, California

Sorry to be picky-picky, but on page 103 of your July issue ("Return to Barons Court"), the earthenware pot sitting in the small white container is ridiculous in such an elegant room—it's incongruous.

Mary Frances Kruck
Hamburg, New York

I absolutely love *Architectural Digest*. I am only thirteen, but I have the dream of becoming an architect. Your magazine has inspired me to draw and to dream. Thank you. Maybe someday I'll be in your pages.

Missy J. Townsend
Brockport, New York

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PEOPLE ARE THE ISSUE

JIM MCHUGH

"Without any preparation at all, she alone put the paper into the first ranks of journalism," says Washington Post editor Ben Bradlee of publisher Katharine Graham. "It was her determination and confidence that took the Post into its new position. She showed incredible guts." For decades Katharine Graham's house in Washington, D.C., has served as a kind of unofficial U.N. where world leaders have come together in the most congenial of settings. But for Graham it has also played the equally important role of family home. Next month, contributing writer Susan Mary Alsop and photographer Derry Moore take readers inside one of the most notable private residences in the United States. Other December highlights include best-selling author Barbara Taylor Bradford's Connecticut country house, a masterpiece by Frank Lloyd Wright near Los Angeles, and a surprising ride into the lilliputian universe of garden railways.

Paige Rense *Editor-in-Chief*

JOHN VAUGHAN

Candice Bergen

JIM MCHUGH

Karin Blake

Architectural Digest Visits: Candice Bergen

"I grew up around this area, and I like this house from the standpoint of values," says Candice Bergen of the relatively small Beverly Hills residence that she, her husband, director Louis Malle, and their daughter, Chloe, use when they're in California. "A lot of kids in my daughter's school live in huge houses, but they're houses with no history. They're California 'instant' houses." To rework the interiors, Bergen brought in designer Karin Blake. California Impressionist paintings and an array of folk art furnishings, including benches and tables with chipping paint, now inhabit rooms filled with light—owing to the eighteen French doors. "My husband's family has always had wonderful Regency and Directoire antiques," Bergen says. "They're a different kind of distressed than these pieces are. But at least here you don't have to worry about the furniture." *See page 138.*

HANS NELEMAN

Juan Pablo Molyneux

Colorado Surprise

New York–based designer Juan Pablo Molyneux had never worked on a mountain house when an old friend from Chile asked him to design one for both of their families to share in Vail, Colorado. Since then he's done two more. And while he was [illegible] tracted to the area's skiing, he's not immune to its nonwintry charms. "In spring it's surrounded by green—gardens and wildflowers," he says. "We go there more than I thought we would." The house, which is set on a golf course, had to be gutted and rebuilt. "I could do whatever I pleased with it." And what pleased him was everything from Native American rugs, rare Russian textiles and a set of pewter Anglo-Indian chairs to a pair of horse blankets from the Caucasus. "You'd never find a house like this in South America," remarks Molyneux's wife, Pilar. An avid motorcyclist, the designer made shopping trips to Denver and Santa Fe on his Harley-Davidson Fat Boy. "I love speed, I love motion," he says. A helicopter skiing accident last winter slowed him down, but only slightly. "I broke my leg and had to have metal plates put in," he explains. "But I'll be back on the slopes this November." *See page 148.*

GEORGE OBREMSKI

Charles Gwathmey

Architecture: Gwathmey Siegel

Architect Charles Gwathmey, known for the rigor of his creative vision and for his commitment to a modernist vocabulary, says he found in Steven Spielberg "the ideal patron." Gwathmey recently added a guesthouse to the East Hampton residence he had previously designed for the film director and his family (see *Architectural Digest*, May 1988). "Because Steven's so busy, he likes to summarize and condense the issues," Gwathmey says. "He makes decisions in a holistic way—not piece by piece. When we came to plateaus in the development, he resisted taking steps that he thought of as out of context. He prefers to view the

continued on page 26

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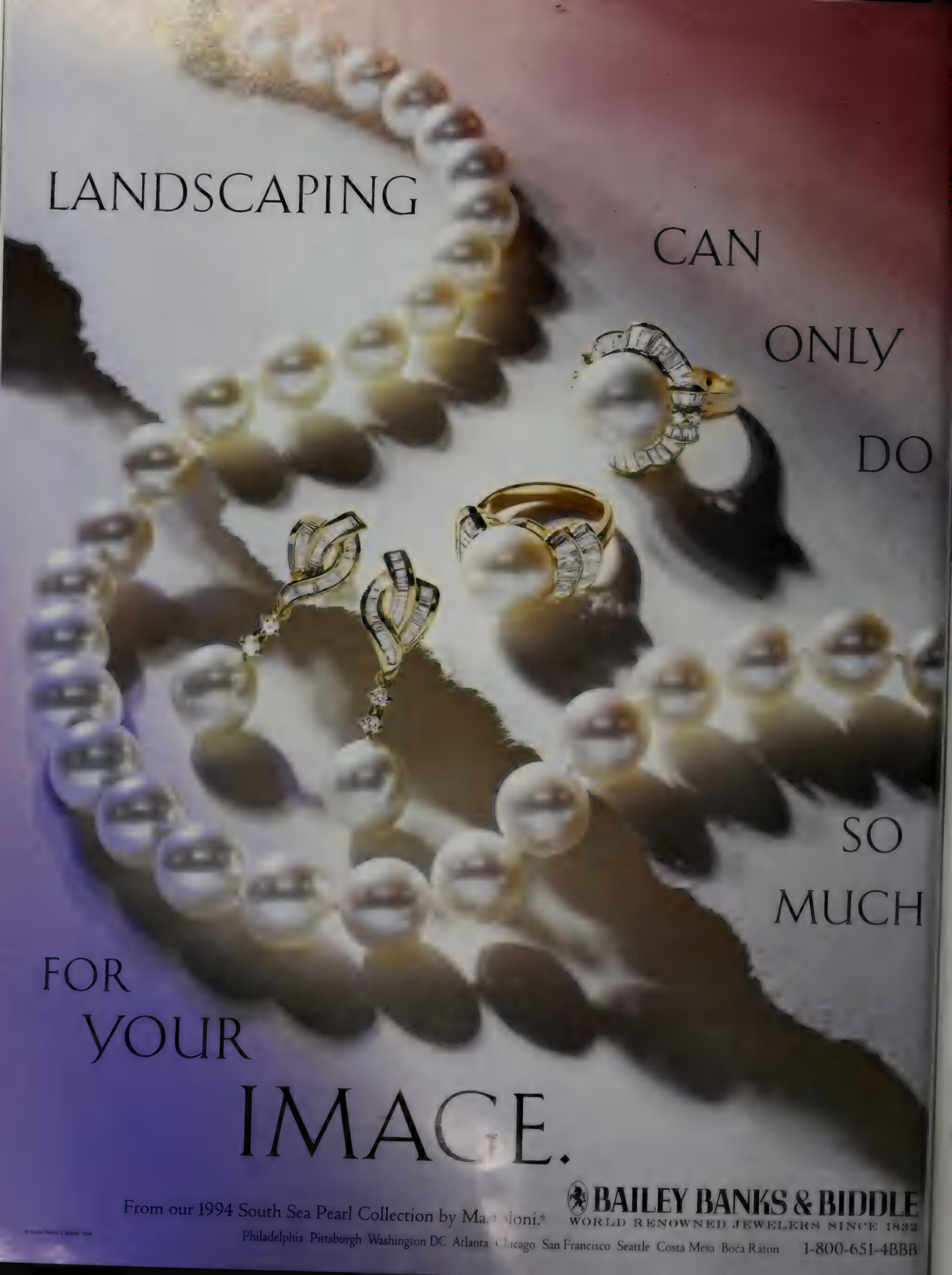
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whole application." Gwathmey notes that Spielberg "is able to see things in three dimensions in a way that a lot of people are not, so that I could be hugely efficient in communicating my architectural intentions." Contributing to Gwathmey's regard for Spielberg as a client is the fact that, for the guesthouse, whose interiors were done by Naomi Leff, "Steven never had questions of doubt, only questions of clarification." *See page 158.*

DANIEL H MINASSIAN

Pierre and Marianne Nahon

The Galerie Beaubourg

When Paris art dealers Pierre and Marianne Nahon decided to open their new Galerie Beaubourg in Vence in the south of France, they were taking a risk while others were playing it safe in an uncertain art market. But risks seem to stimulate the Nahons—they allowed nothing to dissuade them from extending their business to a new location in the sun. "We've always thought of the Midi as a kind of home away from home, because we've had a summer house in Antibes ever since we were married," Pierre Nahon says. "But after building up the Paris gallery for twenty years, we needed a new challenge. Dealing and collecting are part of the same process for me. I bought my first work of art—a small Picabia—when I was fifteen, and in a sense I became a dealer in order to go on collecting myself." *See page 168.*

LAURA COHEN

Manolo Mestre

A Contemporary Hacienda

"I've always been a frustrated archaeologist," admits Mexico City architect Manolo Mestre. "My family used to have a sugar plantation whose main patio was on top of a pyramid. After the rains I would walk in the mud and find the most wonderful relics." Mestre has designed five houses in an area of Valle de Bravo that is the main pre-Columbian site of the Toltec, and with each he has conducted his own archaeological dig. "The foundation workers look for *cosas de la gente antes*—'things of the people before'—for me," he says. "We find something remarkable on every project. Not all of the objects are valuable, but I respond to the shapes. Most are clay figurines and trays from the settlement in the tenth century, which, if left there, would be dug over. I'd like for them to remain on the land where we discovered them, so I present them as gifts to the owners of the houses. It's become a ritual for me at the completion of a job; I love the small weaving bead that I put on a stick for Olga and Guillermo Mascareñas." Mestre's architectural ambitions for Valle de Bravo don't rest with the residences. "I hope someday to design a small museum for these artifacts that will preserve the history of the town," he says. *See page 176.*

TOM BIANCI

Paul Vincent Wiseman

Pacific Heights Georgian

"Anybody should feel safe in the room, whether it's traditional or contemporary," says Paul Vincent Wiseman of his litmus test for each space he designs. "Some people prefer to sit on a sofa alone, some perch on a stool, some seek out their own chair. If you just have two banquettes lined up, people feel trapped." For a town house in San Francisco's Pacific Heights, the designer created comfortable seating areas punctuated by Oriental carpets. "It's all in how things function in relation to one another—furniture, windows, doors, lighting." Wiseman's penchant for design goes back to his childhood on a farm in the Sacramento Delta. "We didn't plant crops based on color," he laughs, "but I did develop a mechanical interest in how things work." And, he adds, that didn't result just in well-organized seating areas: "I'm the only designer who knows how to drive a tractor and a ten-wheel truck." *See page 184.*

Shigeru Uchida

Takako and Kazunari Furukawa

Japanese Modernism

"The theory behind my work can be broken into four elements," says Tokyo designer Shigeru Uchida. "First, I design for the individual. In Japan we've always believed that the group was the most important thing. But I focus on one person or one family or one company as opposed to the community." Uchida also respects the cultural identity of that community. "While I look for models and cues from other countries, I want to preserve that which is particularly Japanese." The conservation of resources is another guiding principle: "If you build something, you 'reserve that space'—and it should last. The waste that occurs when structures are demolished after a few years is unconscionable." Finally, he says, "The future can be found in the past; we discover our answers in history." For the house he designed for Takako and Kazunari Furukawa in Nagoya, he notes, "I didn't have to create new forms, I simply quoted the classics." *See page 198.*

Marjorie Shushan

Before and After: Manhattan Make-Over

"I went for clean space, but I still had to do it my way," says Marjorie Shushan, who recently moved into a high-rise apartment above the Museum of Modern Art in midtown Manhattan. "The palette had to work with my things,

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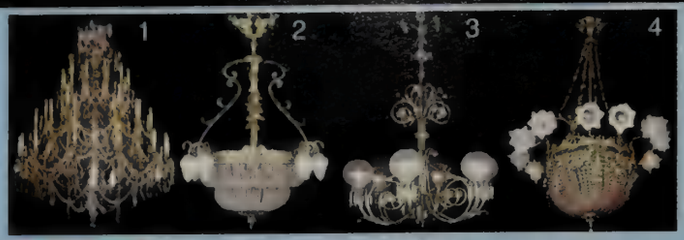

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15. 6-piece Bombe bedroom set

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many of which I've had since I lived in New Orleans and used to roam the Quarter." She readily points out that while the residence she created for herself is "strictly New York," when she's working on "a log house in Aspen or a house in Connecticut, I'll design something appropriate for that space." Whatever the locale, "there is a fine thread of continuity among all my projects," she says. "I wouldn't call it a style as much as an organization." Likening her apartment to a New York stage set, she says, "I think of it as my theater; the view is unusual because it's so high that the city below acts as a backdrop for what happens inside. When I look out the window, I feel like I'm in a Noël Coward movie." *See page 204.*

NICHOLAS BARATTA
NICHOLAS BARATTA

William Diamond
Anthony Baratta

A Connecticut Yankee

"Fun with a capital *F* was what the wife told us she wanted for her family's weekend house in Greenwich, Connecticut," says William Diamond, who collaborated on it with his partner, Anthony Baratta. "When we first presented some ideas to her, frankly, she told us, 'You just don't get it.' Then we came to her with a bright yellow fabric with roosters for the living room, and she said, 'Now you've got it.' We were given creative carte blanche—she pushed us and allowed us to go in directions we might not have gone in." "At the time we started the project," adds Baratta, "the couple had just had twins and there were now six children in all. They were a big influence on the design. We did everything possible to lend color, sports, games and, of course, fun to the house. Now we're going to work on their place in Manhattan, and we look forward to bringing that playfulness to the big city." *See page 218.*

GEORGE OBREMSKI

Mark Hampton

California Light

Mark Hampton admits to being "very peripatetic," as his current projects attest. After completing his first southern California design, a couple's La Jolla beach house cantilevered over the ocean, he's proceeded on to Dublin, where he's working on the refurbishment of a Regency house. Other design projects in the United States include a contemporary house in Chicago built around an atrium and an early-nineteenth-century residence in Charleston. This past June he spent time in both London and Rome. "It was a vacation," he says, "but I always shop—it's hard not to." Most likely, it is these eclectic sojourns that allow him to understand the aesthetics of clients such as the La Jolla couple, whose diverse tastes range from Chinese porcelain and pottery to French furniture to the bold contemporary statements of Frank Stella, Richard Diebenkorn, Kenneth Noland and Helen Frankenthaler. *See page 226.* □

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TO THE TRADE ONLY

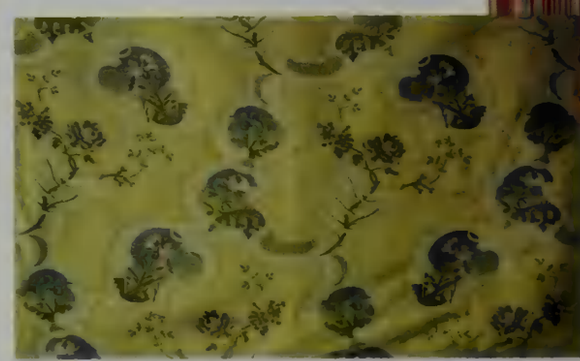
DEMYSTIFYING THE INNER WORKINGS OF DESIGN SHOWROOMS

By Jeffrey Simpson

PHOTOGRAPHY GEORGE OBREMSKI

A typical day for designers Richard Gillette and Stephen Shadley includes shopping at showrooms devoted to the trade only in New York's D&D Building. LEFT: At Stark Carpet, Shadley, left, and Gillette, right, consult with John Stark.

"Stark Carpet began in the late 1930s," says Stark, "and it's always been strictly to the trade only." RIGHT: A petit point Wilton features a geometric design. BELOW: An Old World Weavers Italian silk.



BELOW: "There's a lot of retail awareness now," says Stark, displaying a Turkish rug for the designers on the showroom floor. "But we're not geared to do that. We still plan to sell only to architects and designers."

To the Trade Only, proclaim the discreet letters on the doors of showrooms in design centers throughout the nation. In other words, Public Stay Out! Traditionally these companies have worked only with professional interior designers and architects, those who possess the famous resale number, which allows buyers tax exemptions on wholesale business transactions.

Today things are changing somewhat, and there are design centers, particularly on the West Coast, that are not only permitting but encouraging retail trade. But most are adamant about dealing only with the professionals they have built their businesses to serve. In any case, the core of the showroom business remains sales to working interior designers.

Because of the mystery surrounding the showrooms, which are largely inaccessible to the public, and their vital role in American design, they are the object of great interest to virtually everyone who has so much as put together a living room. What, exactly, goes on in the showrooms?

New York–based partners Richard Gillette and Stephen Shadley recently spent a day in New York's Decoration and Design Building (known as the D&D), with stops at

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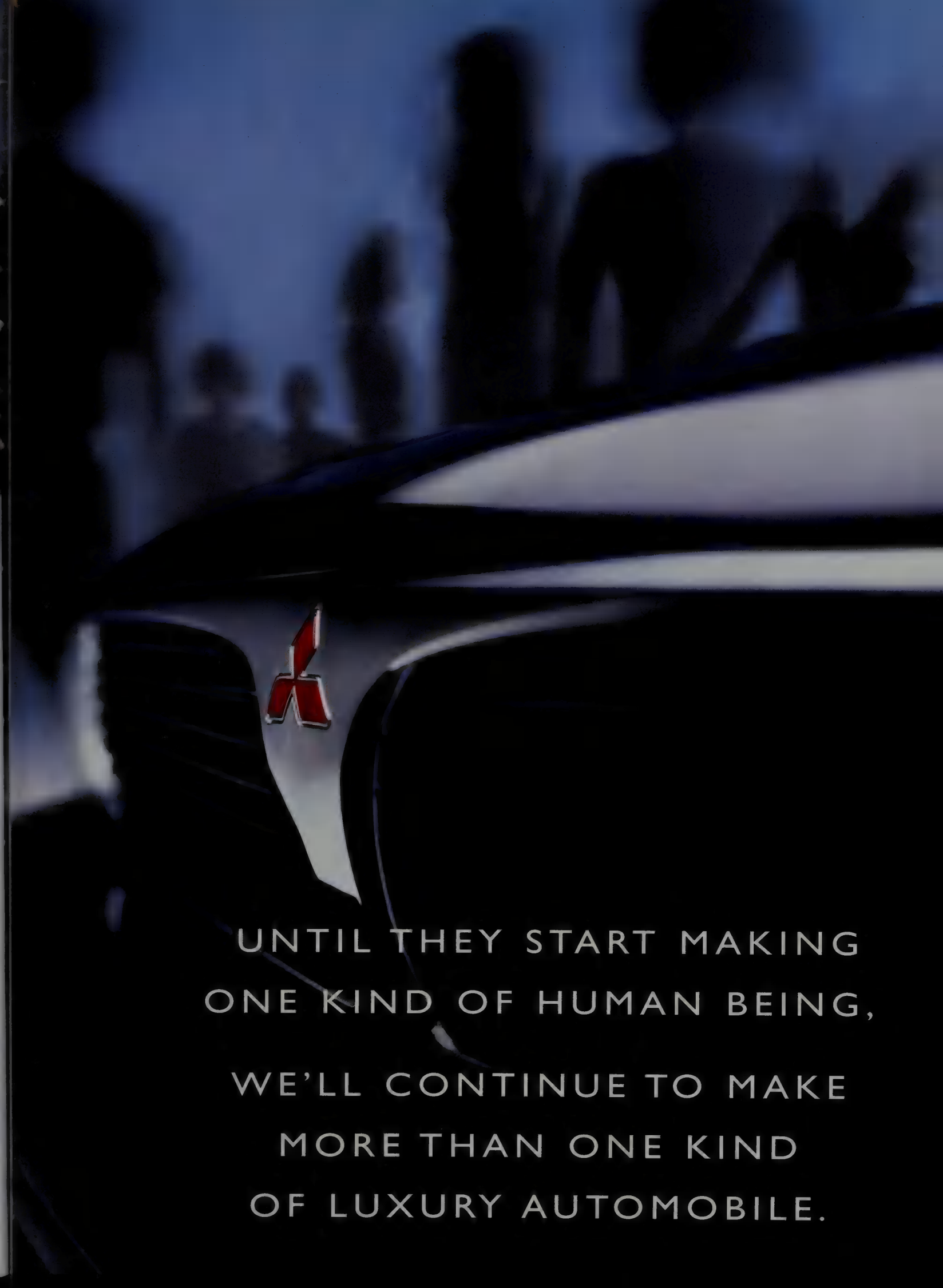
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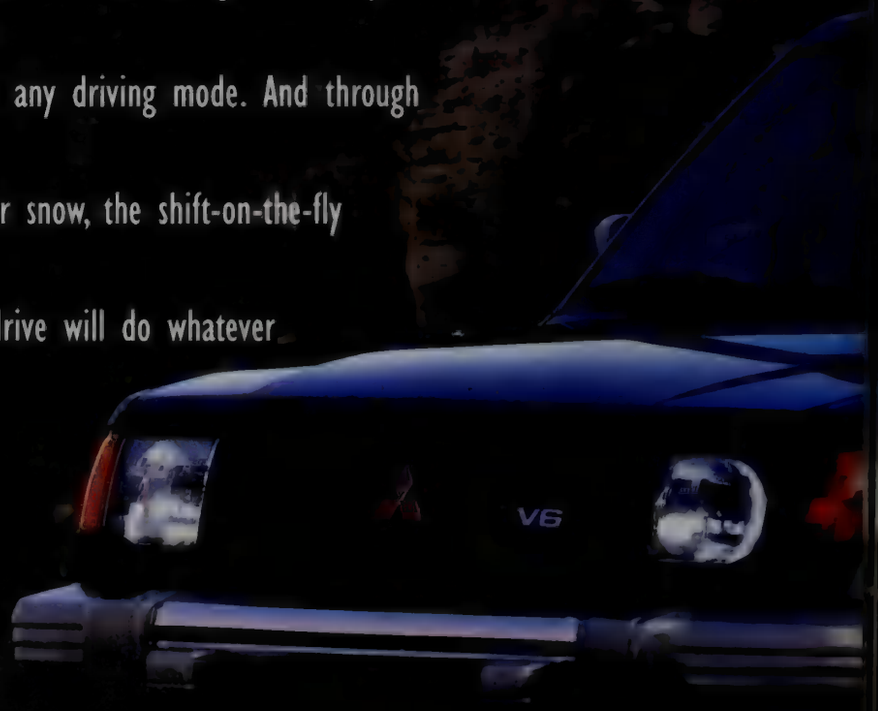

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DEMYSTIFYING THE INNER WORKINGS OF DESIGN SHOWROOMS

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Stark Carpet, Donghia and Clarence House.

"The showrooms have a selection that you can't find in retail shops," observes Stephen Shadley. "So much of our job is in our heads and on paper; it's by seeing the array in the showrooms that our point of view jells."

"Stark is great because of the incredibly broad range of carpets, rugs and floorcoverings," says Richard Gillette. "It's one-stop shopping for floors."

Stark, with showrooms in twelve cities, serves eighty to one hundred designers a day in its New York showroom on the eleventh floor of the D&D Building. John and Steven Stark run the business, which was started by their parents, Arthur and Nadia, in 1935. "About fifty percent of our clients call ahead to make an appointment," says John Stark. "Many of them are assigned to a salesman whom they've worked with over the years to ensure continuity. Sometimes they'll come in to make a preliminary selection and then schedule a time to come back with their clients." Because of the unwieldy inventory, a carpet showroom enjoys more visits from designers' clients than most fabric showrooms, where designers check out small samples, called memo slips.

"We sell to the trade because things are more complicated than at a retail store," says Donghia. "A retail store is a whole different business—a chair comes in six colors. Here the options are endless—furnishings, fabrics, finish." ABOVE: The Relaxed Linen Collection.

EDWARD ADDEO

DAVID SAWYER

ABOVE: A trio of chairs model the fabrics that make up Donghia's Rajah Collection. RIGHT: Donghia adapted a signature Romeo Gigli silk foulard for upholstery.

BELOW: "We invite designers to bring clients to the showroom," says Donghia vice-president Sherri Donghia. "You can't buy furniture without testing it yourself."

Stark's inventory is divided into roughly 40 percent antique and modern hand-knotted rugs and 60 percent broadloom carpets, some made in the United States, some abroad. "Stark has the biggest range of colors in broadloom carpets I've ever seen," says Shadley. "One comes in a hundred and twenty different tones."

"No matter what we think we want," adds Gillette, "the options always change when we're here, because of the enormous number of choices."

Among the antique rugs at Stark that Gillette and Shadley are drawn to are a small Shirvan made in southern Russia in the 1880s, a circa 1870 Indian Amritzar rug with a beige ground, and a pastel green Persian Mahal rug from the 1920s. Two of the showroom's six assistants spread the large carpets for viewing; normally they are rolled, corded and stood on end like pilings around a wharf.

"The antique rugs that sell well tend to be more pastel-like and decorative," notes John Stark. "On buying trips to London and Paris, which we take two or three times a year, we usually don't buy the darker Orientals, although those

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DEMYSTIFYING THE INNER WORKINGS OF DESIGN SHOWROOMS

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are, of course, represented in our showrooms because of the size of our inventory."

Browsing through the "wings," or hanging samples, of modern broadloom carpets, the designers cull from a thicket of bright colors and rose-strewn borders samples that represent their own distinctly eclectic point of view.

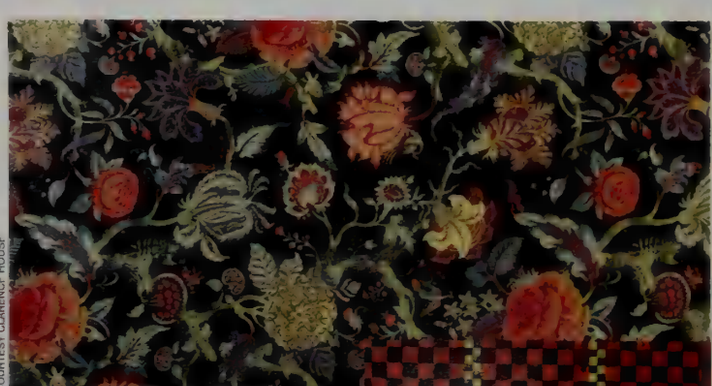
"We look for coloration and graphic pattern rather than for style or period," explains Shadley. "We don't put restrictions on what we're looking for; it leaves open the possibility of finding something that seems disparate but really fits in."

Among their choices are a braided black-and-white carpet from Finland, which can be ordered in special sizes; a black-and-white grid-design carpet made in Hong Kong, which Richard Gillette considers with a sample of travertine marble stone flooring, also available through Stark; a diamond-patterned beige-and-black flat-surfaced carpet woven in Tunisia and named with only slight geographic dyslexia *Casablanca*; a yellow-and-black carpet woven in India; and a green-striped Hungarian hand-braided rug.

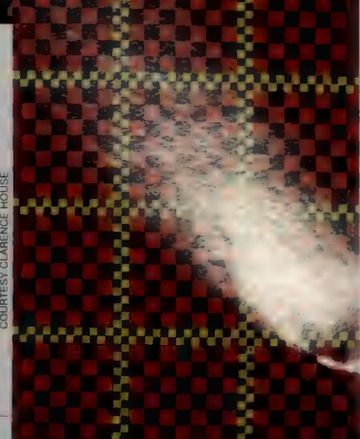
"The showrooms have a selection that you can't find in retail shops," says Shadley.

"A designer knows what he wants and can go right to it," explains Clarence House's Temo Callahan. "We have twenty-five thousand products. We don't have time to educate the public." LEFT: Gillette and Shadley request fabric samples from Patricia Molina.

"Not many designers visit accompanied by clients," remarks Callahan, "maybe five or ten percent." BELOW: Gillette and Shadley consider a black-and-beige cotton check from the wings.



COURTESY CLARENCE HOUSE



COURTESY CLARENCE HOUSE

"On a good Monday we'll see a couple hundred designers. On a Friday, maybe fifty," Callahan observes. ABOVE: *Hindou Kouch* is based on an 18th-century Indienne document. RIGHT: A Mondrian-inspired check by in-house designer Kazumi Yoshida.

"If we have a carpet in stock," says John Stark, "the delivery can be made almost immediately. If it has to be ordered, the designer may have to wait up to twelve weeks." At Stark, as at most showrooms, designers who want to pay in advance and have the proper credentials, principally a resale number, can set up an account in one day; if they wish to be billed, it takes thirty days for the credit department to check the designer's financial references.

On the thorny question of public access, John Stark says, "I am against it. We have always sold exclusively to the trade, and there is simply not enough personnel here to work with the retail client. I'm certainly not against public awareness of what goes on here—the sort of awareness that can be developed by 'Designers' Saturdays' when the public comes in to tour—but as far as selling to the public is

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The New Gaggenau 900 Extra-Large Built-In Oven

DEMYSTIFYING THE INNER WORKINGS OF DESIGN SHOWROOMS

continued from page 42

concerned, we simply can't educate them in any quick practical way to deal with custom orders."

One floor up at Donghia, Gillette and Shadley meet with Sherri Donghia, vice-president of design, marketing and sales, and a cousin of the firm's late founder, designer Angelo Donghia. One of eight Donghia showrooms across the country, the flagship showroom in New York sells only Donghia furniture and fabrics. The others—in such cities as Atlanta, Washington, D.C., Cleveland, Chicago and Los Angeles—also represent firms that don't already have showrooms in those cities.

"We like the furniture at Donghia," says Gillette. "Some designers are creating their own furniture today, but it's very difficult to get the pragmatics right—height of the seat, length of the arms, angle of the back. Donghia gets the prototypes right."

"Donghia furniture also has great historical references," says Shadley. "They draw on the spirit of classic furniture from the 1930s to the 1950s by people like Jean-Michel Frank and Paul Frankl. Their bent-plywood chairs are practically an *homage* to Charles Eames, the great American designer of the 1950s."

For the showroom display, Donghia covers many of its upholstered pieces in a heavy natural linen it calls *Mummy's Cloth*. "This is furniture in its underwear," says Sherri Donghia. "It's a stylish version of a 'workroom display'—similar to those of small furniture makers who cover everything in white muslin until a client selects a fabric. Here, the furniture can be upholstered in another Donghia fabric. We will—although reluctantly—cover it in fabric from somewhere else, or it can be used with the linen *Mummy's Cloth* upholstery."

"The monochrome covering allows people to see the shapes and the detailing," says Shadley, "and the *Mummy's Cloth* has an elegant patina."

Sherri Donghia works with Donghia design director John Hutton to create new products and is planning a collection of recycled textiles, doing research with spinners and weavers at several mills in the United States and abroad.

One of her most recently realized ideas is a line of fabrics by Romeo Gigli, based on his signature silk foulard. "He has a complementary sensibility," she says, "and he had been using upholstery-weight fabrics in his fashion design work, so it was a natural transition for him to create fabrics for us." Donghia's Gigli Collection, which has heavier silk threads and a tighter weave than the original document, consists of eight designs, including *Quadri*, a silk jacquard with a pattern of small circles, and *Theodora*, a fabric woven in silk and linen with faint images taken from the Byzantine mosaics at Ravenna, Italy.

Two Donghia silk fabrics that intrigue Richard Gillette come from the Rajah Collection; they are called *Magic* and *Crystals*, and he drapes them across the arm of a classic Donghia sofa, the "Gramercy."

Donghia, as a mainline showroom in the D&D Building, handles eighty to one hundred clients a day in a busy season. Some make appointments, says Sherri Donghia, but most drop in at least on the first visit they're making for a project. Because Donghia's inventory is about equally divided between fabrics and furniture, there are two different ways of working with clients. If a designer is interested only in fabrics, he or she can take away up to twenty memos to show clients. Designers can keep the memos for two weeks before they are charged for them. Since furniture is significantly less portable than fabric, after an initial visit to pick out pieces, designers often call and arrange to bring by a client to see their selection. In New York, Donghia marks the fabrics, but not the furniture, with a code indicating the wholesale price. Furniture takes twelve to fourteen weeks for delivery when ordered at Donghia; fabrics, if they are in stock, are available more quickly.

> "Only a technically trained, professional eye can find the right fabric among hundreds."

In regard to visits by the public, Sherri Donghia says, "We like to have as many people as possible see our products. When visitors are not professionals, we try to connect them with designers so they can buy what they want and so they can develop an ongoing relationship. We don't want to make an introduction just so someone can leave an order.

"This is not a retail store," she continues. "A showroom is geared toward professionals who know what they want and what they're looking at, but at the same time we don't want to turn people away. For far too many years we've been hidden."

Robin Roberts, founder and director of Clarence House, the fabric firm with a large and stylish triplex suite on the first three floors of the D&D Building, would not agree with Sherri Donghia. As Gillette and Shadley come in, he is standing by the pickled oak desk where designers register and is saying to a would-be client who is presenting him with a letter, "No, I'm sorry. You can't come in."

"We are probably the strictest showroom in the D&D Building," acknowledges vice-president of sales Susan Freedman. "If a designer sends a client to look at something, the designer has to call first and also send a letter stating the client's name, what the client is to see, and when."

Clarence House New York showroom director Temo Callahan adds, "The Clarence House position is that the customer is hiring the designer to edit, and only a technically trained, professional eye can find the right

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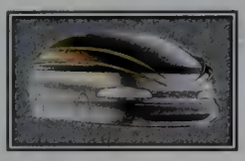
the new supercharged Toyota Previa LE S/C. A van that satisfies both your children's needs and your personal desires. Distinctively styled to escape  the wind and capture a sense of tranquility. And for those who require extra pampering, there's the availability of a leather interior. And the convenience of a 6-Disc CD Changer.

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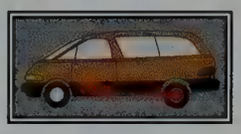
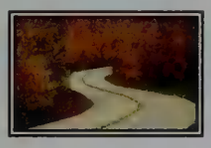
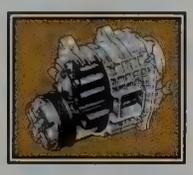
Of course, every van has a practical side. But don't expect Previa to be typical in its practicality. For instance, its unique mid-engine design  not only distributes weight more evenly for  better handling, it also maximizes interior space. And at the heart of this engineering marvel lies a supercharged engine that ingeniously delivers  the power of a V6 while affording you the economy of a 4-cylinder. Add Toyota Previa's many standard safety features like dual air bags*; flexible seating for seven; renowned quality; and, well frankly, who says parenting has to be rough.

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DEMYSTIFYING THE INNER WORKINGS OF DESIGN SHOWROOMS

continued from page 46

fabric from among hundreds hung in rows of wings."

As Gillette and Shadley roam the aisles of wings in the showroom floored and paneled in pickled oak, they observe that Clarence House is as professional in its performance as in its rules. "The efficiency here is incredible," says Gillette. "Even the order department is well run. You always get exactly what you ordered."

Callahan points out that Clarence House has a computerized system to track each of the up to three dozen memos a designer can check out at any time. Even though designers can keep them for a month, Clarence House has so much stock that memos of 95 percent of the fabrics are available upon request.

"Whenever we think of a stripe or a floral print, we think of Clarence House," Shadley says.

"The designs here are classic but done with imagination," adds Gillette. "We can always find something appropriate." On this visit, the partners look at *Les Fougeres*, a print of ferns done in shades of pale green on a linen-and-cotton union cloth. "I like its 1940s look," notes Gillette.

Another fabric they spy in the wings is *Mondrian*, a beige-and-black checked woven cotton created by Clarence House designer Kazumi Yoshida. Like many leading fabric firms, Clarence House imports a significant part of its inventory from European firms that show their wares at large fabric fairs like Decorex in London, Heimtextil in Frankfurt, and the Paris Biennale. Yoshida and his team of in-house designers create the rest.

Because Clarence House's warehouse in Manhattan is "twenty times larger than the showroom," says Callahan, fabrics ordered in the New York showroom often can be picked up or shipped that day. If the fabric is not in stock, it can take up to twelve weeks. Delivery times vary in the other thirteen cities where Clarence House is distributed. As with the other showrooms, an account in which the designer pays in advance can be set up overnight; an "open account," in which the designer is billed, takes about ten days for the credit department to establish.

The question of direct public buying power, which everyone talks about in New York, is actually being promoted in San Francisco. The Showplace and Galleria design centers there—with a combined total of one hundred and fifty showrooms—have been officially open to the public since last year. In practical terms, the San Francisco design centers go further than those anyplace else. On the second Thursday of every month the buildings host day-long seminars for both the public and designers, and anyone can buy a Discover Design badge for twenty dollars (good for a year) that will allow them access to the design centers, although not necessarily to the showrooms. Each showroom still sets its own policy on admitting and selling to nonprofessional clients. Many that do sell to the public offer a two-tier pricing structure, with a 40 percent discount (customary in San Francisco) for professionals and a 15 to 20 percent discount, if any, for nonprofessionals. Nonetheless, for the reasons stated by Stark, Donghia and Clarence House, the San Francisco design centers still advocate working with a designer.

Andrew Wolf, the new president of the Pacific Design Center in Los Angeles, says, "The Pacific Design Center is already open to the public;

"Even sophisticated consumers cannot put together the components of a room without professional help."

continued on page 56

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DEMYSTIFYING DESIGN SHOWROOMS
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anyone can come in, and most showrooms welcome browsers." At this point, however, selling is officially to the trade only, although Wolf acknowledges that "the showrooms will do what it takes to survive," and he practices a "don't ask, don't tell" mode of operation. "We feel that even sophisticated consumers cannot put together the components of a room or a piece of furniture without professional help."

One highly placed design center administrator points out that New York's D&D Building is probably the most conservative because the majority of the showrooms sell fabric. "Fabric people sell an 'ingredient product' that the public doesn't necessarily know how to use." He observes that the large fabric houses are often family businesses that the owners wish to pass on to their heirs unchanged. But, he says, "public access in which the public actually has buying power will be good for showrooms *and* designers, because the public will ultimately want to engage designers to make their choices work."

The sixteen-story New York Design Center, twenty-five blocks south of the D&D at 200 Lexington Avenue, has set up a bureau staffed by professional designers who volunteer their time on a rotating basis, under the sponsorship of the American Society of Interior Designers. The volunteers will take shoppers through the "200 Lex" showrooms and even make purchases for them with a 20 percent discount from the retail list price for furniture and a 10 percent discount for fabrics.

"I think, as the economy revives," says Stephen Shadley, "showrooms that opened up to the public will be overwhelmed with individuals placing small orders. What we're doing when we come here begins somewhere else; it begins in training, inspiration, thought and a lot of years of putting rooms together. The trade shops provide the body that we put on the skeleton of an idea. They make the theoretical possible." □

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ART NOTEBOOK: BUCKS COUNTY IMPRESSIONISTS

A VITAL AMERICAN SCHOOL OFFERS OPPORTUNITIES FOR COLLECTORS

By Ann E. Berman

Fifty miles northeast of Philadelphia the mighty Delaware flows more gently, slowing to the sleepy rhythm of its adjacent canal and sunny towpath. At the turn of the century these picturesque byways wound their way through the almost untouched countryside of Bucks County, Pennsylvania, an artistic paradise discovered—almost simultaneously—in 1898 by the painters William Langson Lathrop and Edward Willis Redfield. They settled in the tiny riverside hamlets of Phillips Mill and Center Bridge, where they were soon joined by other painters attracted by the beauty of the area and the presence of old stone houses and gristmills in which one could live and work inexpensively. It was the beginning of what was to become known as the Bucks County School.

LEFT: *Brook in Winter*, Kenneth Nunamaker, 1926. Oil on canvas; 44" x 50". Known for his ability to capture subtle changes in season, Nunamaker executed several landscapes of the brook that ran along River Road, just north of his Center Bridge, Pennsylvania, house. Hollis Taggart Galleries, Inc., Washington, D.C.

"Time hasn't yet caught up with these artists. Some real bargains can be found."

Considered by many to be the last great creative burst of American Impressionism, the Bucks County School (sometimes called the "New Hope" or "Pennsylvania" School) grew to include many of the important artists of the day, and well into the 1930s it continued to produce a fresh, evocative strain of Impressionist painting that "shone with the special radiance of a candle before it gutters out," as Peter Blume, director of the Allentown Art Museum, has written. Quietly collected by eastern Pennsylvanians for many years, these appealing, reasonably priced works are now coming to the attention of collectors all over the

LEFT: *Point Pleasant, Spring*, Antonio Martino, circa 1925. Oil on canvas; 32" x 40". Martino, who exhibited at the Pennsylvania Academy of the Fine Arts from 1925 to 1966, was the youngest artist to win a medal at the Sesquicentennial International Exhibition in Philadelphia. Newman Galleries, Inc., Philadelphia.

continued on page 64

First admired on the Champs Elysées, they're now destined for Wall Street.

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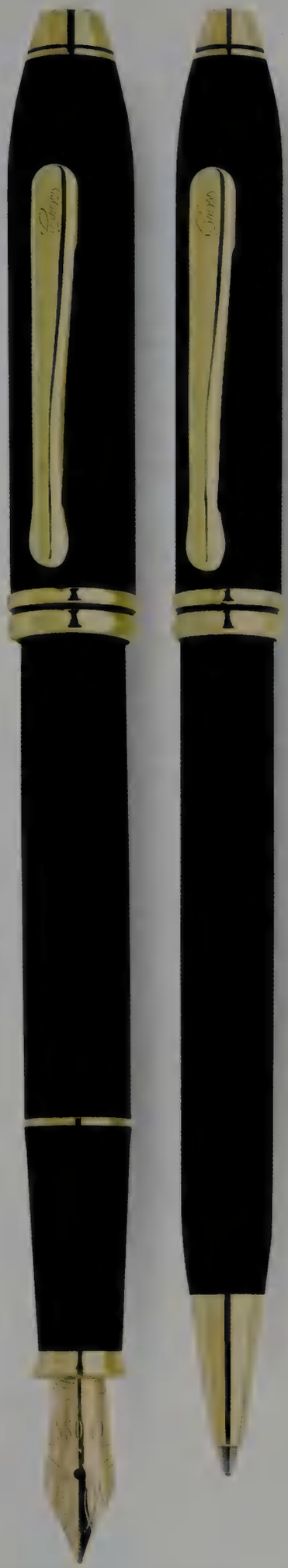

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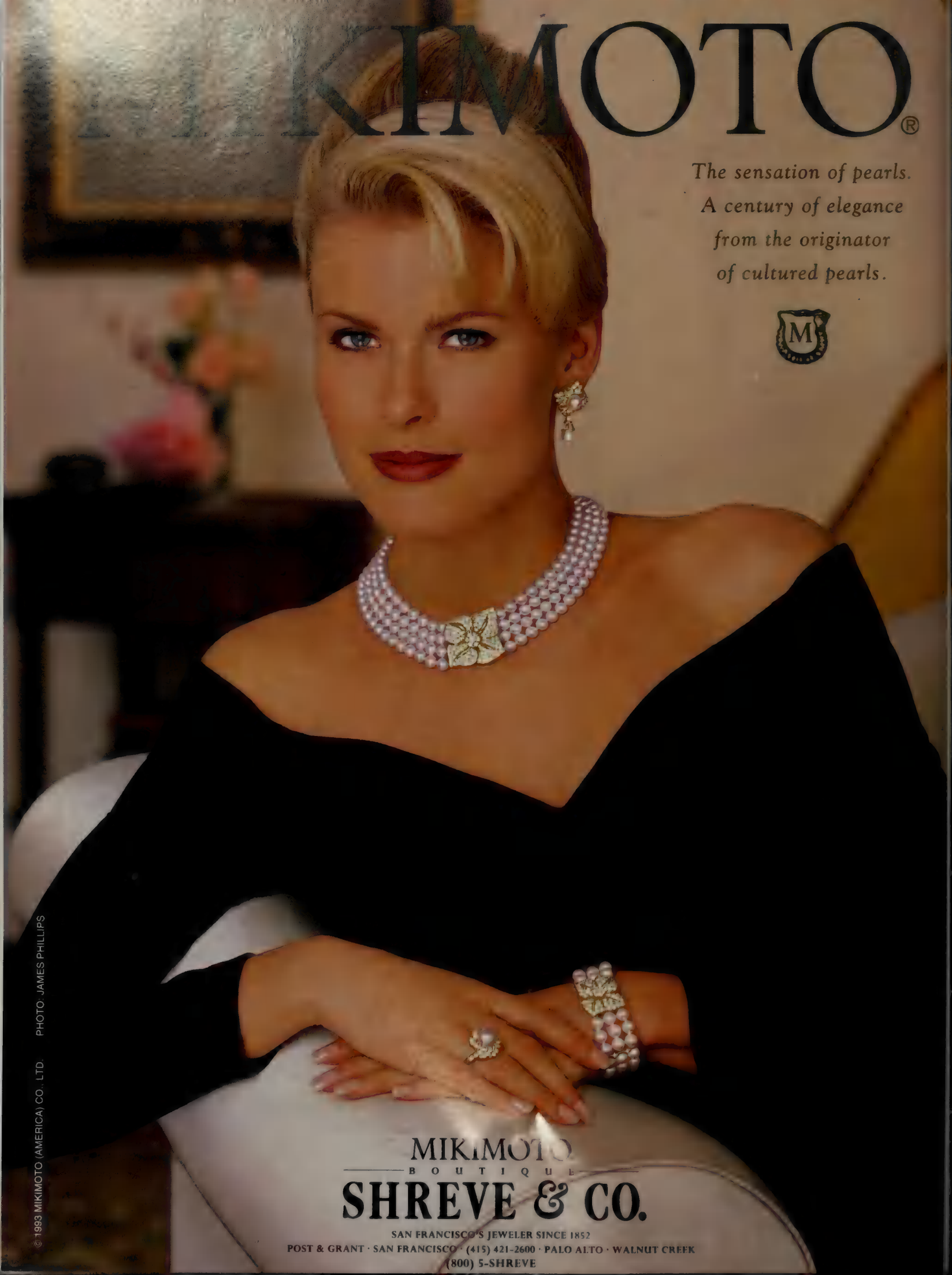
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A VITAL AMERICAN SCHOOL OFFERS OPPORTUNITIES FOR COLLECTORS
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United States. While major paintings by the Bucks County "Big Three," Redfield (1869–1965), Daniel Garber (1880–1958) and Robert Spencer (1879–1931), now sell for six figures (*Mending* by Garber brought $398,500 at Sotheby's last May), it is still possible to buy beautifully painted works by more than a dozen other Bucks County painters for well under $50,000.

There is also a variety of painting styles from which to choose. Unlike earlier Impressionist colonies at Shinnecock, New York, Cos Cob and Old Lyme, Connecticut, Bucks County was a largely geographic—not stylistic—phenomenon. Although a cohesive unit with strong social and professional attachments, the Pennsylvania colony had no single leader, and its members employed a range of techniques, from the tight, brightly lit draftmanship of Garber to the powerful, brushy impasto that characterizes the work of Redfield. The school's true common denominator, as Blume notes, was "a deeply felt response to nature and a particular region," using the broken color of Impressionism but with a nod to the great realistic tradition of the Pennsylvania Academy of the Fine Arts in Philadelphia (PAFA).

The influence of Thomas Eakins, Thomas Anshutz and the PAFA reaches deep into the Bucks County School. Its leading exponents, Garber and Redfield, both studied there, and their work, in which pictorial integrity is as important as capturing the effects of light, influenced their artist neighbors. Although Redfield's only "official" student was George Sotter, his technique had a major impact on the work of Walter Baum, John Fulton Folinsbee, Kenneth Nunamaker and Charles Rosen. Walter Elmer Schofield, who spent much of his time abroad and returned to the area only for visits, was also influenced by Redfield. Garber's influence is also clearly seen in the similarly detailed but more muted and socially conscious work of Spencer, and in the paintings of Clarence Johnson.

Garber, who had come from Indiana to attend PAFA, settled near Lumberville, Pennsylvania, in 1907 at his beloved farm, Cuttalossa, which quickly became his most frequent subject. He was a studio painter who loved to reproduce the summery colors of Bucks County, while Redfield, who farmed during the summer season, painted hard all winter, braving the freezing air and frequently completing an entire painting in one grueling eight-hour stretch. It was tough going, and it showed in the almost palpable weath-

ABOVE: *The Silver River*, John Fulton Folinsbee, circa 1916. Oil on canvas; 16" x 20". One critic, noting Folinsbee's feeling for the terrain of New Hope, said the painter had "walked in his landscapes and experienced them and their personalities," adding, "They are an integral part of him." Gregory David Coster–Fine Art, New York.

ABOVE: *Under The Trees*, Rae Sloan Bredin, circa 1924. Oil on canvas; 25" x 30". Bredin earned distinction among the Bucks County painters for his adroitness at figural compositions. A scene set along the New Hope canal towpath portrays a favorite locale of the Bucks County artists. Pedersen Gallery, Lambertville, New Jersey.

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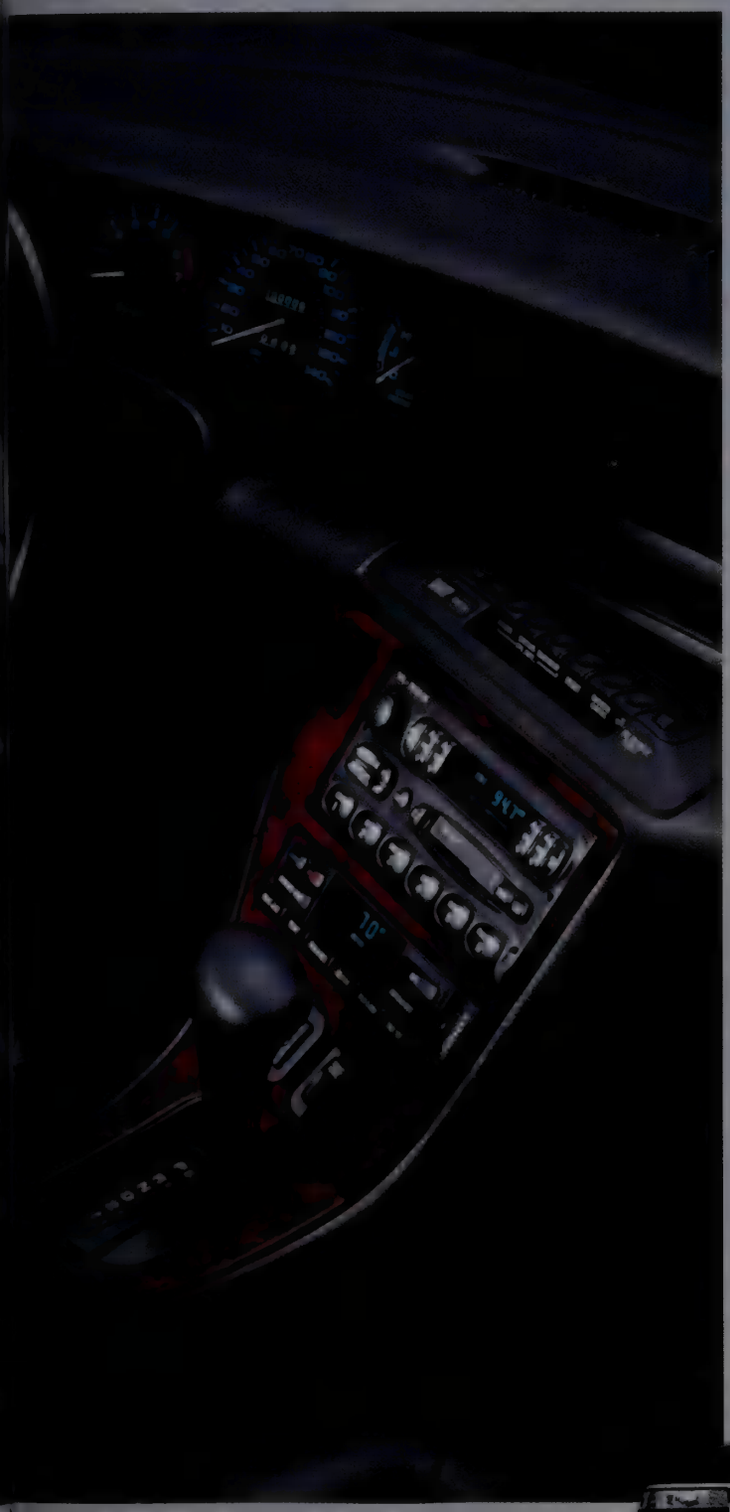

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A VITAL AMERICAN SCHOOL OFFERS OPPORTUNITIES FOR COLLECTORS

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ABOVE: *Hillside Village*, Fern Coppedge, circa 1925. Oil on canvas; 30" x 30". A resident of New Hope for over 30 years, Coppedge achieved national recognition for her depictions of the farms and villages of Bucks County. She often endured harsh winter conditions to complete the tranquil snowscapes that dominated her oeuvre. Plymouth Meeting Gallery, Plymouth Meeting, Pennsylvania.

ABOVE: *Cloud Over Holicong*, George Sotter, circa 1930. Oil on canvas; 22" x 26". A dense cloud formation dwarfs Sotter's rendering of the Pennsylvania house and studio found for him by his teacher Edward Redfield. Bianco Gallery, Buckingham, Pennsylvania.

er conditions that characterize a Redfield snowscape. His preference for winter scenes affected many of his followers, including Fern Coppedge, who was often seen traipsing around in a huge bearskin coat and earmuffs looking for the perfect snow-covered view. Such a head-on experience with nature created an immediacy common to many of the landscapes of the Bucks County School—summer or winter. According to Malcolm Polis of Plymouth Meeting Gallery, these are pictures that produce "an impression of power, a truly American expression of French Impressionism."

This hardy Yankee spirit was happily balanced by the mellower, more cosmopolitan side of the Pennsylvania colony. Lathrop's vivacious English wife held, amid the flowers of her cottage garden, a series of Sunday afternoon teas that were open to all. These teas became a focal point of community life—a place to exchange gossip and views on painting. Many artists who, like Rae Sloan Bredin, had spent time on the Continent reveled in the area's strong resemblance to Brittany—the canals, stone houses and animals plodding along the towpath. In fact, the whole colony was dubbed the Towpath Group by the locals—among them, friendly bar owners and waitresses willing to let artists pay their bills with paintings. In addition to frequenting the watering places, they had plenty of communal fun, including an ongoing poker game popularly referred to as the "New Hope Scientific Society." The Phillips Mill Community Association, which was formed in 1929, sponsored dances, plays and well-attended biannual art shows.

Meanwhile, New Hope painters had soared far beyond such local venues and showed regularly at the PAFA, the National Academy of Design, the Corcoran Gallery and the Carnegie Institute at Pittsburgh. Competition for medals was fierce: Redfield and Schofield never spoke again after a Schofield painting beat out Redfield's rendition of the same subject for a first-class medal at the 1904 Carnegie Institute Exhibition. It was Redfield who triumphed at the 1915 Panama-Pacific International Exposition in San Francisco, where he was given an entire room in which to exhibit twenty-one paintings. (Only Whistler, Hassam, Sargent and the like were so honored.) A total of nine Bucks County artists received awards at San Francisco. In recent years many art historians have forgotten how highly these painters ranked among American landscape painters of the era.

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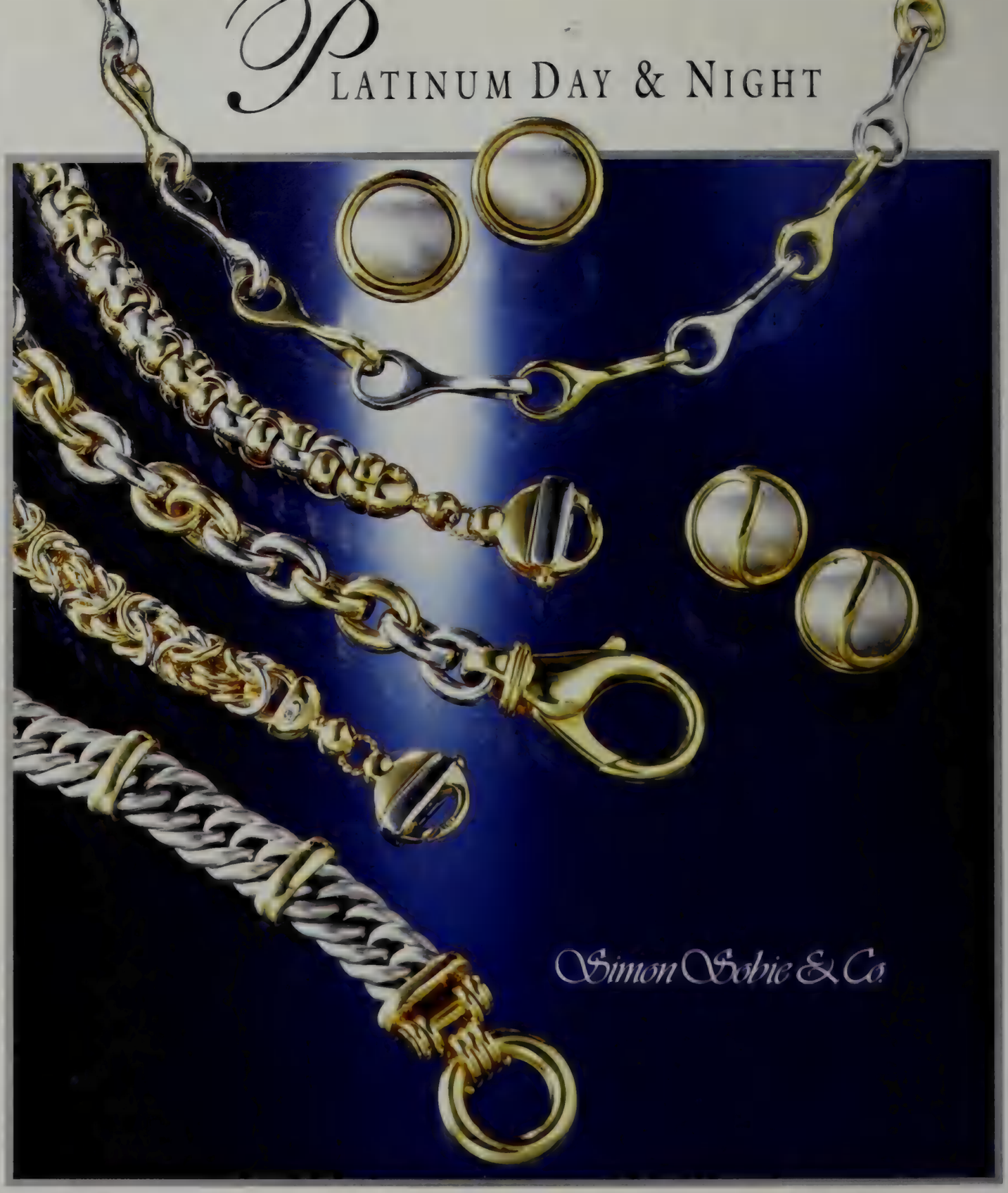

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As these glory days wound down, artists like Nunamaker, Folinsbee, Johnson, Harry Leith-Ross, Coppedge and others gravitated to New Hope, keeping alive a vibrant Impressionist tradition. Redfield painted there until 1953, and Daniel Garber worked in New Hope until he suffered a fatal accident in 1958. Yet the outside world was moving on. Modernism and "American Scene Painting" (associated with WPA art) were becoming fashionable, and although the colony continued to exist, it no longer produced the Impressionist work of earlier years. "Generally, works executed before 1935 are considered to be the strongest examples of Impressionism," says Frank Bianco of the Bianco Gallery.

By the 1970s the paintings of Redfield, Garber and then Spencer, never entirely forgotten, had begun the climb back to preeminence as local buyers started to build collections and prices for American art in general rose more quickly. A market turning point occurred in 1984. The school's first retrospective exhibition, a traveling museum show titled "The Pennsylvania School of Landscape Painting," was a revelation to hungry Impressionist collectors priced out of the market for Shinnecock and Old Lyme paintings. Curator and dealer Thomas Folk, who put the show together, remembers that "paintings by Bredin went from two thousand dollars to fifty thousand dollars practically overnight." The 1989 inaugural exhibition of the James A. Michener Arts Center, an institution in Doylestown, Pennsylvania, devoted to Bucks County art, added more fuel to the market fire. "Since 1990 there has been a tremendous jump in interest in the 'second tier' of this school," says Andrew Schoelkopf of Christie's American painting department, who has seen works by Bucks County artists like Coppedge, Johnson and Baum triple their estimates.

And yet, dealers explain, many good paintings are still available for under $20,000 because of the number of Bucks County works continually coming onto the market. "Many of these artists were quite prolific," New York dealer Gregory Coster points out, "and prices are now high enough that their families think it's worthwhile to sell." In addition to Christie's and Sotheby's, Alderfers, an auction house in Hatfield, Pennsylvania, sells one hundred and fifty to two hundred New Hope paintings every year in its four scheduled sales. A number of Bucks County dealers specialize in these artists, and "mainstream" American painting dealers all over the country have also jumped on the bandwagon. Such selection, a luxury unknown in any other segment of the American Impressionist market, means collectors can be downright picky. "Wait for the right painting," advises

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COLLECTING PAINTINGS BY BUCKS COUNTY ARTISTS

While major paintings by the Bucks County "Big Three," Edward Redfield, Daniel Garber and Robert Spencer, have sold for six figures, collectors can still obtain high-quality works by lesser-known Bucks County artists for $5,000 to $50,000, depending on subject matter, size and artist. Among the names to look for are:

Walter Baum (1884–1956)
Rae Sloan Bredin (1881–1933)
Morgan Colt (1876–1926)
Fern Coppedge (1883–1951)
John Fulton Folinsbee (1892–1972)
Clarence Johnson (1894–1981)
William Langson Lathrop (1859–1938)
Harry Leith-Ross (1886–1973)
Antonio Martino (1902–1988)
Kenneth Nunamaker (1890–1957)
S. George Phillips (1890–1965)
M. Elizabeth Price (1875–1968)
Charles F. Ramsey (1875–1951)
Charles Rosen (1878–1950)
Henry Bayley Snell (1858–1943)
George Sotter (1879–1953)

Many of the galleries specializing in works by the Bucks County School are located in the New Hope, Pennsylvania, area, although dealers across the United States are beginning to include paintings by these artists in their inventories.

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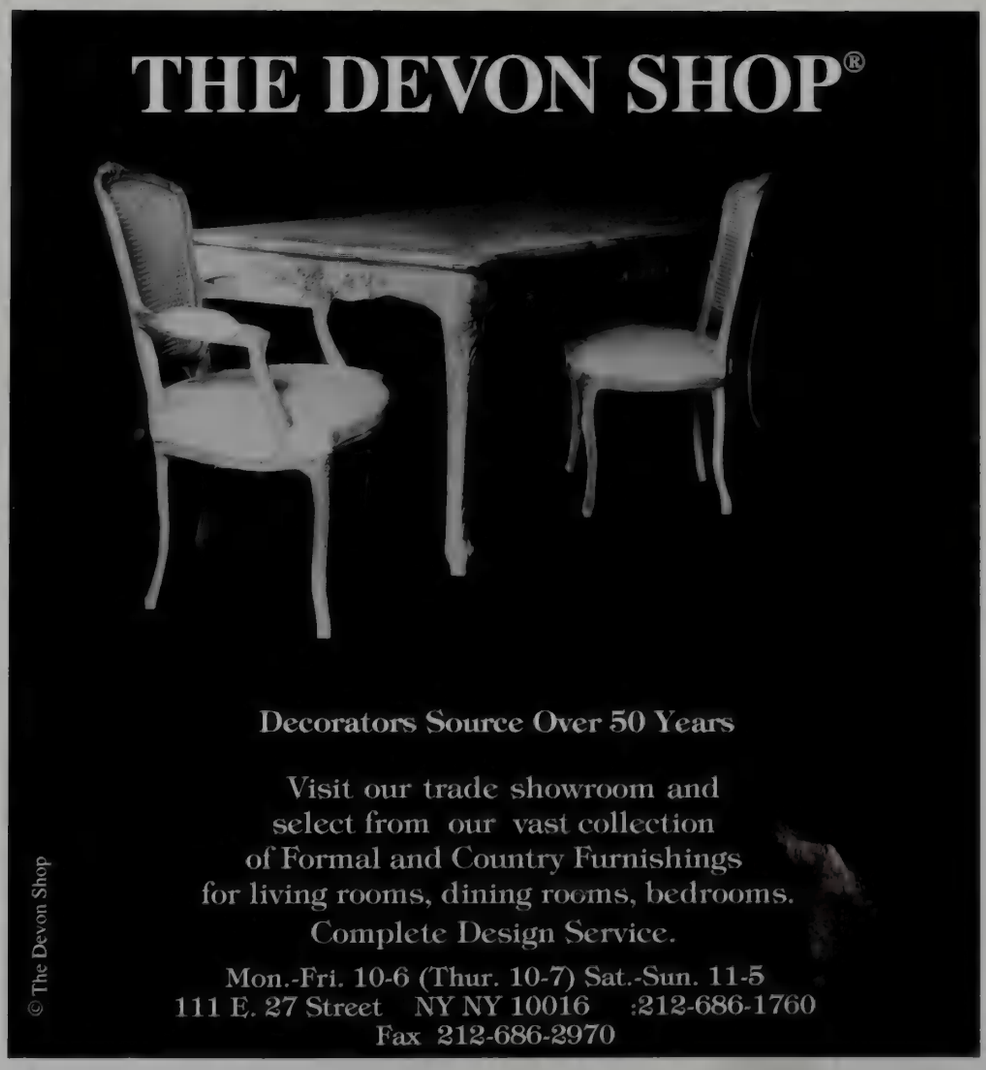

BUCKS COUNTY IMPRESSIONISTS
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Dara Mitchell of Sotheby's American painting department. "Some of these artists were uneven. Be patient. A good one will come along."

As Lambertville, New Jersey, dealer Roy Pedersen sees it, "good" means a painting with "a lively composition and beautiful color." Gregory Coster is more specific: "Look for snow scenes, preferably pre-1925, with identifiable geography and a direct physical experience of the season." Terrence Newman of the Newman Galleries in Philadelphia notes that not just any winter scene will do. "Many of these artists painted in Maine as well, but their Bucks County scenes are more desirable," he says. Dealers agree you can now expect to pay up to $50,000 for important, good-size works by Folinsbee, Lathrop, Rosen, Nunamaker, Sotter, Bredin and Johnson, while comparable paintings by Henry Bayley Snell, Coppedge, Baum, Antonio Martino, Arthur Meltzer, S. George Phillips and others can often be had for considerably less. Every artist had his or her best Impressionist period (Lathrop, for example, was a tonalist early on, and Coppedge and Leith-Ross became much more modern in their later work), so it is important to learn a bit about an artist's career before plunging in.

Above all, dealers recommend that collectors look at many examples of Bucks County painting and then choose works to which they personally respond, regardless of the name signed below. They point out that, art-historically, this last great frontier of American Impressionism remains tantalizingly open. "We're still waiting for a comprehensive view of this school," says Frank Bianco. "Time hasn't yet caught up with these artists. Some real bargains can be found." "The quality in this school is very appealing," says Pedersen. "We're moving away from a monolithic view of art history that says that these painters were somehow not 'of their own time.' The market recognizes that we have a strong tradition of landscape painting in America and that the Bucks County School is an important part of that tradition." □

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PORTRAIT: HERB RITTS

CHAMPION OF RATTAN AND THE "TROPICAL MODERN" ERA

By Irene Borger

HERB RITTS, JR./COURTESY HERB RITTS, SR

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The rattan revival symbolized leisure and happiness to the American family.

A designer who has been manufacturing furniture since the 1930s, Herb Ritts (above left) is perhaps best known for transforming rattan, which had been relegated to poolside or the sunroom, into a popular material for year-round furniture used throughout the house. ABOVE: Ritts designed the South Seas–inspired nightclub Zamboanga in the 1940s. "We were doing theme bars and clubs as far away as Alaska," Ritts says of the craze for his tropical décor.

Rattan is not to be confused with willow, woven wicker, reed or bamboo. And Herb Ritts, the King of Rattan, is not to be mistaken for Herb Ritts the photographer. (He's his father.) "I think we're alike," his son says. "When something falls into our lap, we investigate it."

In the late 1930s Herb Ritts was manufacturing and selling household accessories. Looking out the window of his small shop on Hollywood Boulevard one day, he spotted a truck loaded with giant bamboo. "I jumped in my car, caught up with the driver, found out where he'd gotten the poles and started making all kinds of things out of them." The only problem, as Ritts soon found out, was that bamboo cracked in hot weather. All twenty stores he'd shipped his wares to returned them. "What was I to do with the bamboo? I went into tropical decorating."

In 1921 a nightclub opened in Los Angeles that would influence the look of leisure throughout the United States for the next three decades. The Coconut Grove at the Ambassador Hotel was elegantly decorated with fake palm trees, props from the Rudolph Valentino silent film *The Sheik*. While not the first club to evoke South Seas imagery, the Coconut Grove, known as the "playground for the stars" and the site of the Academy Awards in 1930, spawned a craze for tropical-theme restaurants.

By the mid-1930s in Los Angeles one could dine at Ken's Hula Hut, Marti's Club Hawaii, the Luana or "the most beautiful Polynesian paradise in the United States," Zamboanga. Locals and tourists could sit amid live parrots and waterfalls at Hawaiian Paradise, watch "native" floor

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CHAMPION OF RATTAN AND THE "TROPICAL MODERN" ERA
continued from page 84

COURTESY HERB RITTS, SR

In the early 1940s Ritts designed Al Jolson's house in Beverly Hills. LEFT: For the performer's game room, Ritts installed his "ultratropical" look, complete with rattan armchairs and barstools, bamboo accents and Fijian masks.

During the late 1930s and 1940s the lanai became an essential entertaining room in southern California residences. BELOW: The indoor-outdoor room in singer Fanny Brice's Beverly Hills house featured Ritts's lanai dining table and stools.

COURTESY HERB RITTS, JR

shows at The 7 Seas, drive out to the desert to the Chi Chi Bar and the Tropical Inn or over to Rodeo Drive to the Tropic's. At Don the Beachcomber, "Host to Diplomat and Beachcomber, Prince and Pirate," there were Zombies made with six kinds of rum and torrential "rain" on the tin roof. Trader Vic's, the Barbary Coast in San Francisco and even a tropical cocktail lounge in Alaska came later. Much of the décor and many of the furnishings were designed and made by Herb Ritts.

"There was only one small place in Los Angeles manufacturing these things. Everything else came from the Philippines. You couldn't be sure how many chairs or barstools you'd be able to import, and you certainly couldn't be sure of their quality. So you might say," Ritts explains, "I got forced into the rattan business."

A designer and decorator who eventually became the largest manufacturer of rattan in the United States, Herb Ritts is at heart an inventor who loves to play with materials. Rattan was not a new substance in 1938 when Ritts opened the Tropic Shop, filled with a complete line of rattan home furnishings. The stem of a climbing palm, growing profusely as a vine throughout Asian jungles, rattan has been used for thousands of years for both buildings and belongings. Portuguese traders introduced rattan to the West in the sixteenth century, calling it "Oriental cane." By the middle of the 1800s the supple fiber was widely used in domestic products across the United States. Most of the designs were curvilinear, ornate, braided and woven, reflecting Victorian taste, and were used in summer residences and, by the turn of the century, in urban sunrooms.

By the late 1920s rattan had begun to change. Although designers like American Arts and Crafts master Gustav Stickley and the Austrian Josef Hoffmann tended to work with willow wicker rather than rattan, the

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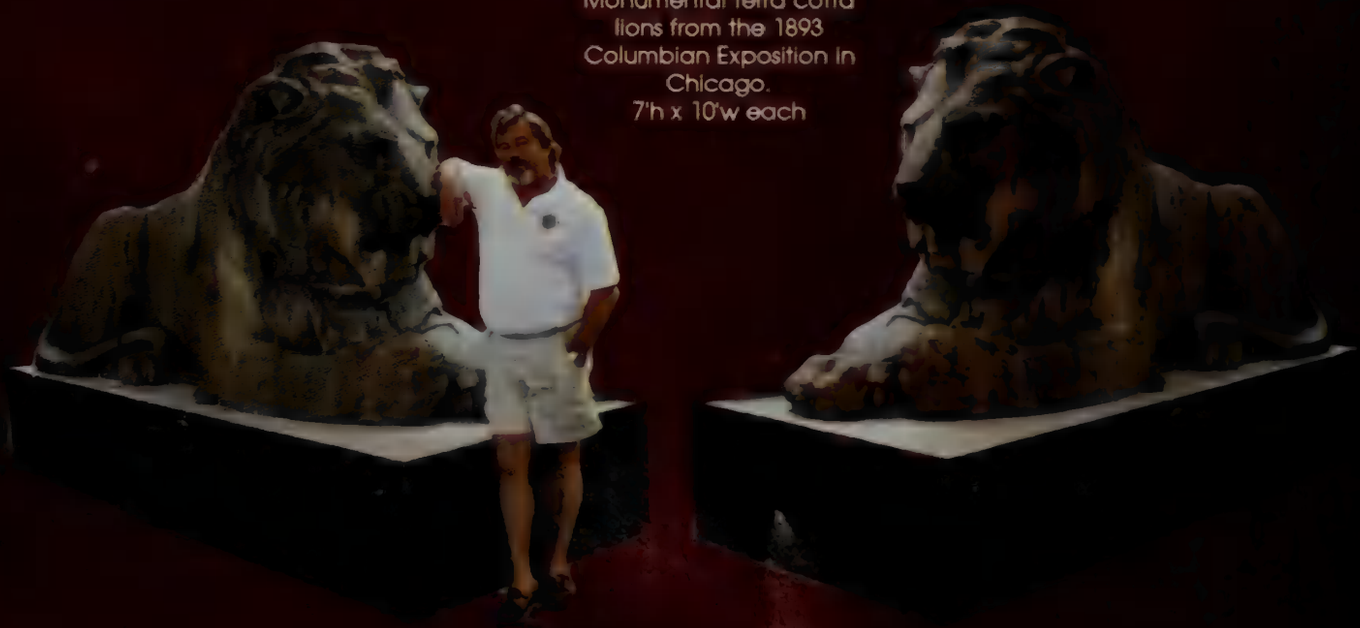

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CHAMPION OF RATTAN AND THE "TROPICAL MODERN" ERA
continued from page 92

sleek, geometric lines of the pieces telegraphed a new image to both the industry and the public. As much as skyscrapers and steel and machine-made fiber captured the American home-furnishings imagination of the 1930s, so had the tropics.

Not only did Ritts introduce clean, swank-looking designs, he instituted new strategies and, in doing so, brought what had been essentially summer furniture into the year-round house. "When I started out," Ritts recalls, "the only place you'd see rattan was around rich people's swimming pools." He was the first manufacturer to build substantial armatures for rattan furniture. Instead of rickety slats and rungs, he built hardwood frames and no-sag steel-coil springs. He was a pioneer of slipcover upholstery. And rather than employing nails and easily frayed fiber wrappings, Ritts used screws and plastic bindings with a lifetime guarantee. In fact, Ritts offered a lifetime guarantee on all his Tropitan furniture should any part falter. (His son, who worked for him for a short time after college, remembers that customers would turn up forty years later with a rip in the upholstery and demand that it be repaired.)

The Tropic Shop featured strong streamlined styles and bright, boldly patterned upholstery that conjured up Hawaiian shirts and sarongs. Whether it was the allure of a paradise complete with rum or the aura of Hollywood, the rattan revival symbolized leisure and happiness to the American family. The designs brought a storybook Polynesia into the home. The Tropic Shop in Hollywood became the first of nineteen Tropic Shops across the United States. Charles Boyer, Fanny Brice, Al Jolson, Charles Laughton and Hedy Lamarr were some of the early customers.

COURTESY HERB RITTS, SR

COURTESY HERB RITTS, SR

ABOVE RIGHT: "We did a beautiful room for Charles Boyer, with a contemporary tropical effect," says Ritts of the Hollywood heartthrob's den in his Bel-Air house. Details include a bamboo dado, a pair of segmented-arch sofas around the hearth and a relief sculpture depicting a jungle scene.

An innovative designer, Herb Ritts was the first person to manufacture square rattan and do away with intricate supports. ABOVE: The Beverly Hills residence of actress Hedy Lamarr offers a contrast between the somewhat formal French-style architecture and Ritts's informal rattan pieces, which the designer arranged in small conversation groups.

continued on page 98

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HERB RITTS

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Had Herb Ritts designed his furniture in response to the Gauguinesque mythology? Had he anticipated the tremendous popularity of what he called Tropical Modern? Not at all. "I just got interested in a piece of bamboo, and when that didn't work well for furniture, I investigated what rattan could do."

The desire for tropical-looking pieces did not abate during the World War II years. The South Seas Garden of Eden imagery continued to be branded upon the American imagination on the big screen. In 1939 Eleanor Powell did a tap-dance hula in *Honolulu*. Bob Hope, Bing Crosby and Dorothy Lamour were in *Road to Singapore* by 1940. The following year brought Broderick Crawford in *South of Tahiti*, and in 1942 Betty Grable did her version of the hula in *Song of the Islands*. When Ritts returned to manufacturing domestic goods at the end of the war and found it impossible to obtain rattan from Borneo and the Philippines, he sated the still-heady tropical-paradise fever with a line he called Tropicala, in which the pieces were made of squared ashwood and leather-strapped bindings.

The Tropic Shops had been designed to look exotic: They had palm trees, grass matting, chartreuse-and-hot pink walls and black ceilings. "When I opened my franchise in Baltimore in early 1950, they had to call the police," says Shirley Ritts, a designer who married Herb Ritts six months later. "My windows absolutely blocked traffic. We furnished family rooms, rumpus rooms, dens. Rattan was still considered informal furniture in the East. When I moved out to California I saw that rattan was being used in living rooms too." Shirley Ritts then became instrumental in moving the look away from the last vestige of what she called "early Grauman's." She introduced perfectly proportioned rattan Chippendale-style chairs, dark teak stains and tweed upholstery. When she designed the luxe Beverly Hills restau-

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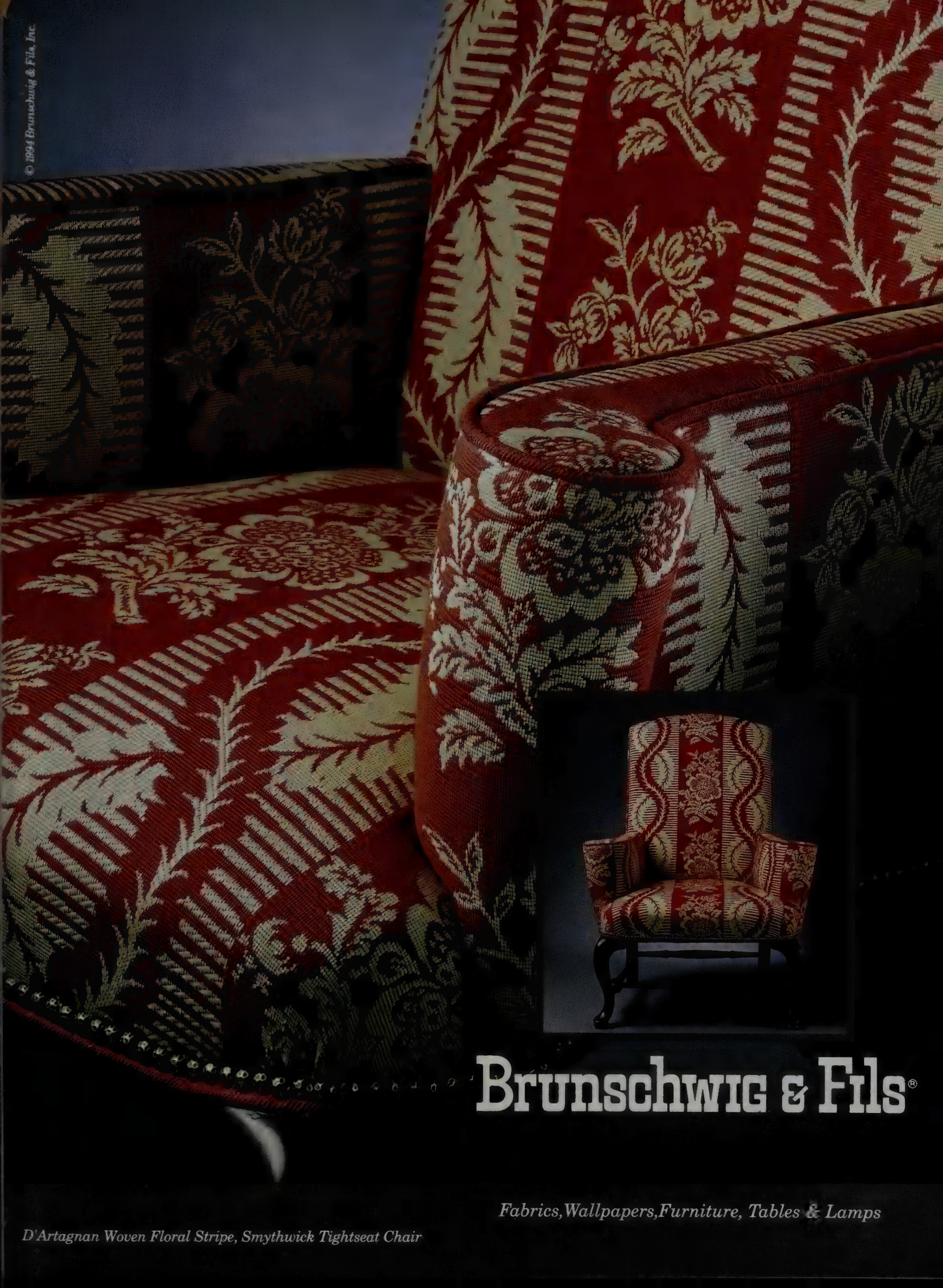
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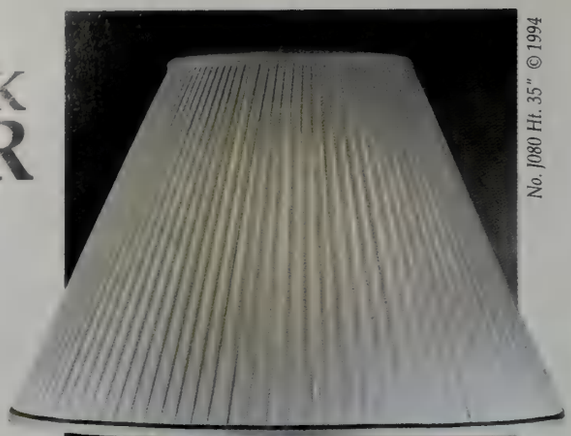

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HERB RITTS
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rant Luau, she did so with a more restrained sense of the tropics. ("We did, however, include a huge man-eating clamshell.")

Herb Ritts continued to make innovations. He fitted rattan with brass and called it Korea; he married antiqued white wrought iron to rattan and created Wroughtan. A line of portable do-it-yourself rattan furniture, Pakitan, came packed in a box. He even made a line of seesaws, rocking chairs and toys for children.

Herb Ritts, Jr., remembers the toys, the factory and the tiki torch luaus the family would throw for friends and Tropic Shop dealers. "It was quintessential fifties," he notes. As Hollywood moved from *The King and I* and *South Pacific* to Elvis Presley in *Blue Hawaii*, Ritts remained open to new ideas too. "I rented *Blue Hawaii* a few months ago," Herb Ritts, Jr., says, "and saw all my parents' furniture in it. They used to loan pieces to the movie studios."

Ritts broadened his wares to include Mediterranean, Oriental and Danish modern lines with names like Morocco, Tibet and Scandia. As far-flung as his styles have been, they occupy a territory midpoint between elegant chinoiserie and rustic Adirondack furniture, with an aesthetic based on two parts comfort and one part fantasy.

Ritts, who has long since bypassed rattan, now concentrates on furniture and accessories made from Astrolite, an optically pure acrylic used in the aerospace industry. At eighty-two, Ritts goes to the office at six every morning. In a building he commissioned from two students of Frank Lloyd Wright's in the 1940s, he continues to design new lines and fields phone calls about photography that are meant for his similarly finger-on-the-zeitgeist son.

"My father has always had this incredible instinct regarding the public's taste," Herb Ritts, Jr., says. "His designs are an important slice of Americana. You might say they're an alternative to Norman Rockwell." □

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SHOPPING FOR ART AND ANTIQUES WITH JEAN JONGEWARD

By Michael Frank

PHOTOGRAPHY ROBERT PISANO

"The creative force is very much alive in Seattle, and it shows in its art," says interior designer Jean Jongeward. ABOVE: Mount Rainier looms beyond the urban skyline. ABOVE RIGHT: Jongeward inspects a Chinese Henan bowl with John Fairman at Honeychurch Antiques, which carries Far Eastern art.

Interior designer Jean Jongeward has a long memory, and much of it is associated with the buildings, the setting and the sensibility of Seattle, where she has lived and worked since World War II. "When I first came out here," says the former midwesterner, "the city had a very interesting architectural scene. Roland Terry, Paul Thiry and Paul Kirk were some of the talented people designing houses. They were working in a Northwest idiom. Soon another group came along: Ralph Anderson, who did two things, a nice, clean, vertical stucco look and also wood houses with big sheltering roofs, and then the people who worked for him, Gordon Walker and Jim Olson, for example." Together these and other architects formed what might loosely

LEFT: A 19th-century Philippine refectory table stands near a circa 1900 Thai temple pediment. In one corner, a 19th-century Burmese Buddha rests atop a Chinese chest.

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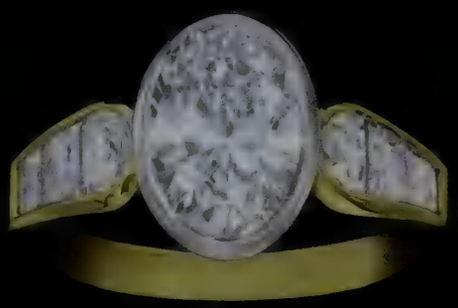

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LEFT: "The Mia Gallery has an eclectic variety of contemporary art from paintings to jewelry," notes Jean Jongeward. A colorful cart by Ken Indermark beckons passersby.

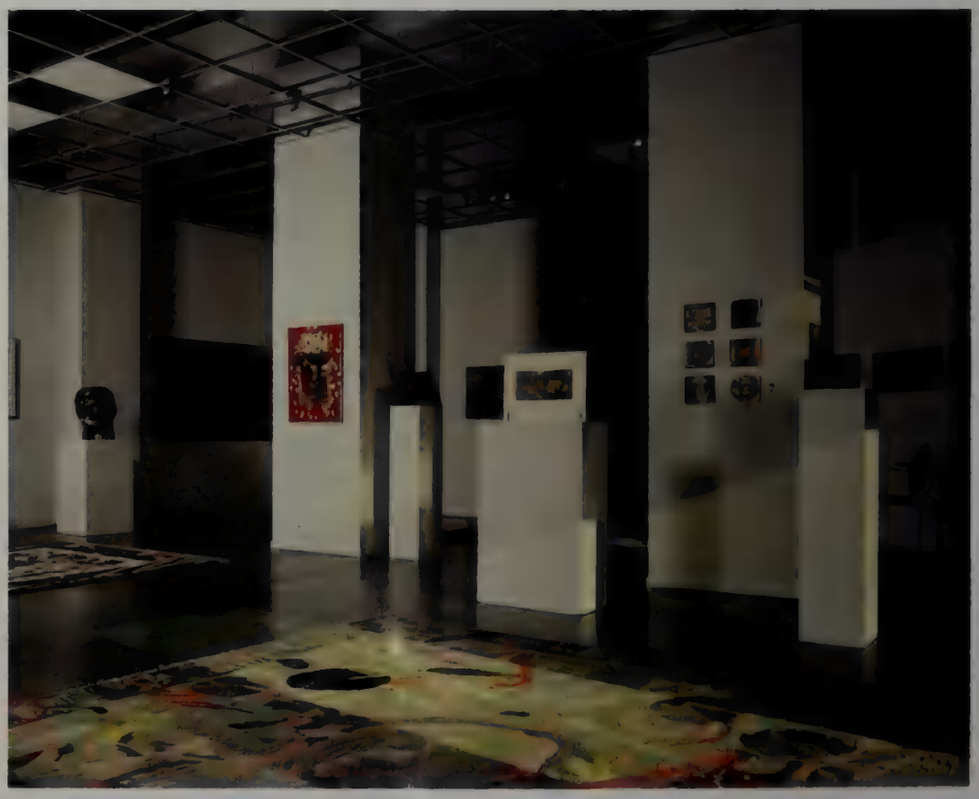
be called a Northwest school, whose structures Jongeward characterizes as "essentially wood, open to the landscape and using natural materials, stone or wood floors, wood walls, stone fireplaces and a careful range of wood stains."

These architects influenced the designer from the beginning of her career. "I've done interiors in some of their houses, and even when I haven't I've always responded first to the house, whether new or old." Along the way Jongeward has developed an approach to interiors that is distinctively her own. "Until very recently I would never have said this, but you look back and see four or five projects that are sound and good, and you discover that somehow you've been

Pioneer Square is the site of a number of the city's bookstores, antiques shops and art galleries.

"Mia is charming, and the art is always beautifully displayed." BELOW: Chew's *KOI 10 11* rug is set before paintings by Terry Turrell, Kathy Glowen and Anne Grioch.

BELOW: Jongeward and gallery owner Mia McEldowney discuss a rug titled *Snake Dancer* with its creator, Carl Chew. Art includes works by Brian Swanson and Melissa Stern.



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SHOPPING FOR ART AND ANTIQUES WITH JEAN JONGEWARD
continued from page 106

ABOVE: "Galleries, restaurants, coffeehouses and all manner of stores fill Pioneer Square, making it an excellent place to while away the hours," says Jongeward.

BELOW: "Since Kagedo deals only in Japanese antiques, it has a truly focused selection." Centering the far wall is a large circa 1880 *mizuya*, or kitchen storage chest.

They travel through Japan for two months every year. "We see four hundred and fifty contacts."

working in a style without realizing it. What I really like is a contemporary look slashed with some other thing people are involved in: art, antiques, Asia. I use a lot of handcrafts and a careful, controlled, quiet, neutral palette. It's like wandering in the woods, all green and beige and brown."

When Jean Jongeward sets off to wander not in the woods but in the complicated urban clearing known as Seattle, it only follows that she brings her palette and her preferences with her. Although it can be a simplification to generalize about a particular city or region, it seems fair to observe that Seattleites—or at least the art and antiques dealers and the craftspeople Jongeward visits on her rounds—have, on the whole, a specific and respectful relationship to their landscape. The Pacific Northwest is not an easy place to disregard. With its powerful mountains and lush dark forests, its abundance of water and its Asia-gazing orientation, the terrain intrudes everywhere, from the living room to the imagination to the color of the yarns on a weaver's loom.

ABOVE: "Jeff Cline has an amazing enthusiasm for his pieces." He and the designer examine an early-20th-century plate. The three bronze ayu, or sweetfish, are circa 1900.

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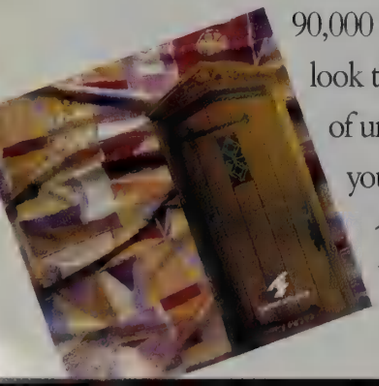

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LEFT: "Occidental Square's brick paving and shade trees make it a natural walking area." ABOVE: "The Foster/White Gallery focuses on contemporary Northwest painting, glass and sculpture. They're the exclusive dealer for Dale Chihuly."

John Fairman, proprietor of Honeychurch Antiques on "Pill Hill" (so called because of its proximity to a cluster of the city's hospitals), has a background that is part Asia and part handcraft, two themes that seem to recur often in the Northwest; in his case, they led to a gallery that specializes in Asian antiques. Raised in Thailand and Japan, where he apprenticed to a ceramist, Fairman later studied fine arts, art history and Japanese at the University of Washington. Taking a cue from his parents, who run what he calls the "mother store," also named Honeychurch, in Hong Kong, Fairman and his wife, Laurie, established their own business in Seattle in 1977. "I have areas of interest within Asian arts, ceramics in particular, because of my background, but also contemporary Japanese prints, which I collect personally," says Fairman. When Jongeward visits she looks for "screens, furniture and porcelains, all of which are of the best quality," she reports. "I must have been one of the first people to come through the door when they opened—and I've been coming regularly since."

Fairman has seen a great deal of change in Seattle in the last twenty years. "People are more sophisticated now," he says. "When we started, collectors would go to San Francisco or Los Angeles or New York; now Seattle has become quite a source for Asian antiques, and people travel here just to

"Foster/White is a magnet for collectors." LEFT: Don Foster and Jongeward stand before art by Morris Graves, Mark Tobey and Kenneth Callahan. Chihuly created the glass sculptures.

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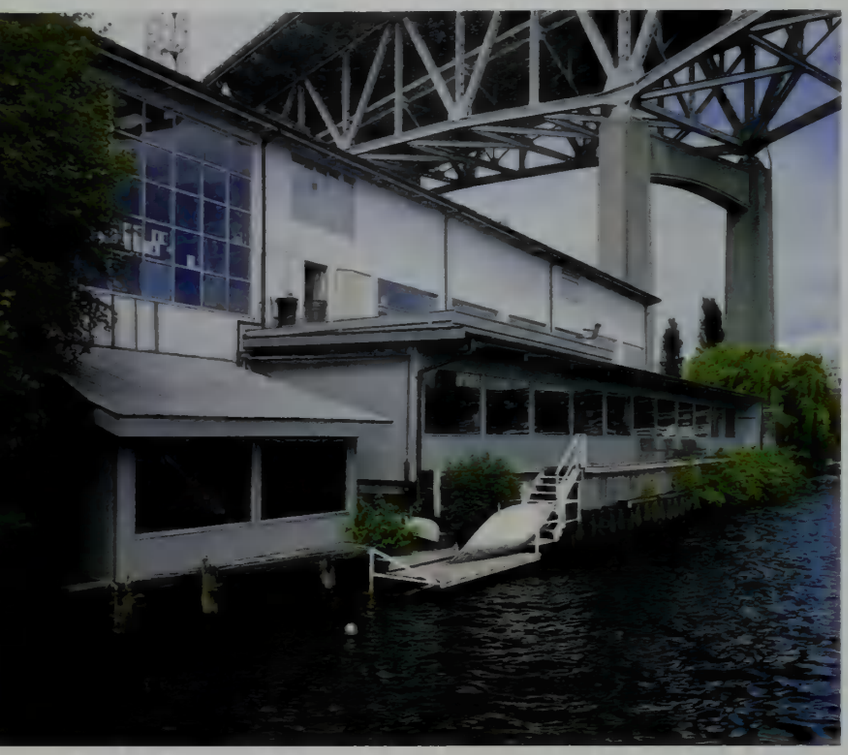

LEFT: "The Boathouse is Dale Chihuly's headquarters. It's open to the public by invitation only." ABOVE: Chihuly shows Foster and Jongeward paintings that serve as studies for future glass pieces.

look for them." Fairman attributes the change to the increased population and affluence of the city and to the presence of the Seattle Art Museum, which has a fine collection of Asian art. Its old building in Volunteer Park on Capitol Hill, supplanted in 1991 by the new Robert Venturi museum downtown, reopened this past summer and is entirely devoted to the arts of Asia. Inspired by the museum and the community of collectors, Fairman has for the past eight years been mounting six annual exhibits in the gallery within his shop. "Every other month we choose one subject—for instance, early Chinese ceramics or Japanese shrines. It keeps us interested as scholars and educates our clients."

In downtown Seattle, Jean Jongeward frequently visits three galleries that are grouped near Pioneer Square, where the city was first plotted out in the 1850s and where in the boom years around the turn of the century

"I can only describe Chihuly's glass as simply astonishing," says Jongeward. BELOW: In the Boathouse display room are *Macchias*, foreground, and *Venetians*, on the shelf behind.

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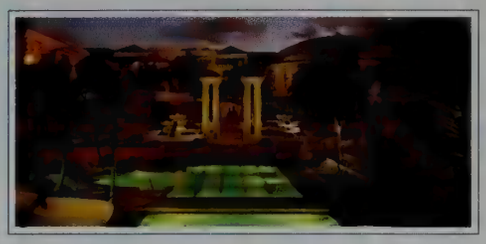

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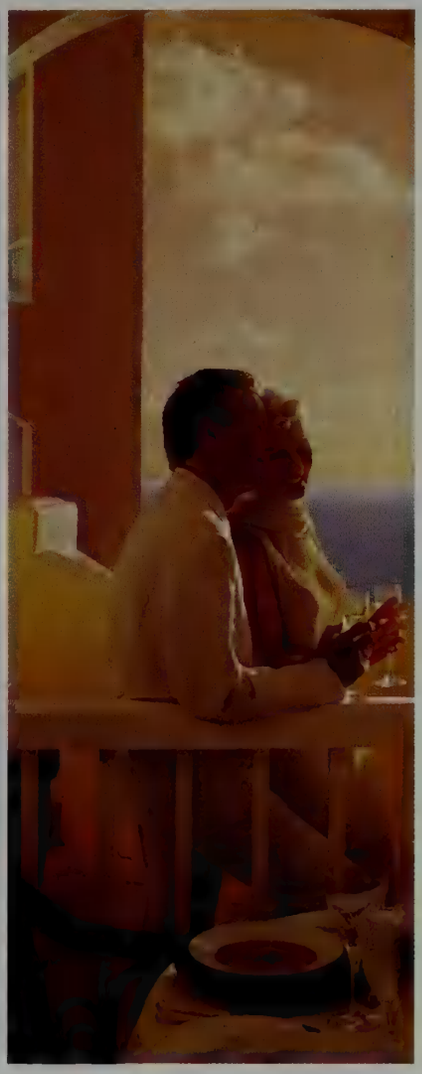

SHOPPING FOR ART AND ANTIQUES WITH JEAN JONGEWARD
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many commercial buildings were designed under the influence of the Chicago School. This is a familiar haunt for the designer: In the early sixties she rented space in a building that had been renovated by architect Ralph Anderson, who had his own offices there and who helped launch the rehabilitation (and, consequently, preservation) of the neighborhood, which had fallen into decay after businesses abandoned the old downtown and moved north. "At first it was still pretty derelict," Jongeward recalls, "but then a fabric showroom opened up, and soon antiques dealers followed. Little by little a community formed."

Today Pioneer Square has a vivid street life, part local, part tourist and, inevitably, part homeless; it is also the site of a number of the city's new and used bookstores, antiques shops and art galleries. Among the latter is the Mia Gallery, which specializes in narrative and figurative work by contemporary and outsider artists, some of whom use writing in their work (Howard Finster and William T. Wiley are two examples). Owner Mia McEldowney traces her interest in narrative art to the beginnings of the gallery, which originally showed ethnographic textiles. "They were a storytelling mechanism for traditional cultures; now, with the paintings and prints, I feel I'm continuing to pursue my interest in different ways of telling stories in art."

"Rob Folendorf does wonderful weaving." LEFT: The artisan gazes out from the building in which he lives and works. BELOW: Folendorf looks at a hand-dyed chenille throw with Jongeward and an assistant.

It was through the Mia Gallery that Jean Jongeward first discovered rug maker Carl Chew, whose work can be seen at the gallery or at his Contemporary Carpet Center. Chew began his career making whimsical pretend postage stamps, color-Xerox-printed, which he sold through subscription. The artist turned to rugs in 1979 and 1980. "I had amassed all these crazy slides, and I would stare

LEFT: A counter loom takes up a corner of the loft. Folendorf dyes yarns to "sadden" special color in most of his pieces for Jongeward, "a fulfilling challenge," he says.

continued on page 124

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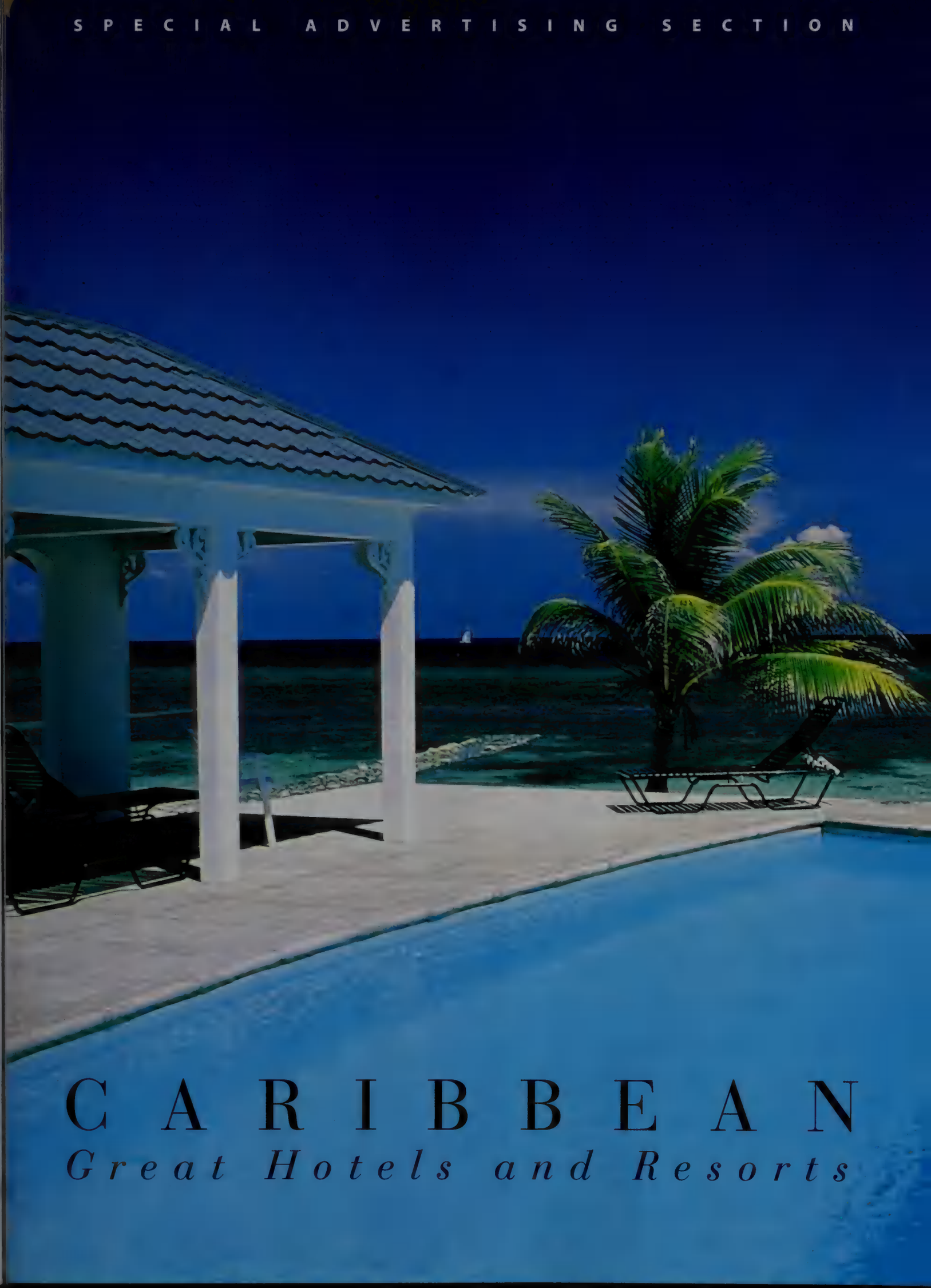

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SHOPPING FOR ART AND ANTIQUES WITH JEAN JONGEWARD
continued from page 120

ABOVE: "Artist Leo Adams's house and painting studio are on forty acres within the Yakima Indian Reservation," says Jongeward. "His grandfather and father were both chiefs." "Leo is, to say the very least, multitalented. He does murals and both abstract and realistic paintings, and even designs furniture." RIGHT: Adams works on a landscape.

"Leo can paint landscapes, build furniture or adorn entire rooms."

at them late at night, when they looked like jewels. They reminded me of textiles, because the pixels on the computer looked like knots." Chew, who saw and had been "floored by" a show of modern master tapestries by Miró and Steinberg, decided to try to transfer his designs to rugs. A friend took one of his images to Nepal in 1983, and Chew has been making rugs ever since.

Today he has his own factory in Kathmandu, where he produces about thirty rugs a year in limited editions. They are made of a mixture of two wools, Tibetan (for resilience) and New Zealand (for its ability to take dyes). Chew works first on his computer, then he pencils in his designs on a huge piece of graph paper, which is later inked in by a rug master in Nepal before being given to the weavers. As for his imagery, Chew uses an intricate mixture of flora and fauna and quotidian objects whose shapes captivate him. "I still think of my rugs as stamps—giant postage stamps on the floor." For Jean Jongeward, Chew's rugs are "simply unique," she says. "They retain a feeling of being handmade, which always appeals to me, and the designs, well, they're just unbridled."

Down the street from the Mia Gallery is Kagedo, a Japanese art and antiques gallery run by Jeffrey Cline and Bill Knoste. "Jeff's got an eye that's hard to beat," Jongeward says of the dealer, who first went to Japan as an exchange student in 1973 and later studied Japanese art and language in college before starting his business fifteen years ago. Cline and Knoste travel throughout Japan for two months every year. "We see at least four hundred and fifty contacts," says Cline. "It's exhausting, but we have to do it. There's no one-stop shopping. We see dealers and door-to-door buyers, we go to auctions, we track down the ruins of Buddhist temples that have been salvaged."

"Jeff knows his stuff academically," Jongeward says. "I feel quite confident bringing my clients to the gallery." Kagedo (the name means "hall of reflections") has an inventory that ranges from what Cline calls "respectable decorative elements" to high-end works of art. "I love almost everything," he explains, "baskets, architectural material, textiles, stone garden pieces. Right now we've become interested in Japanese bronzes from the sixteenth century to 1930. We're discovering that the Japanese were looking at Western art in the early twentieth century, doing unusual takeoffs on, say, Art Déco. Not

continued on page 128

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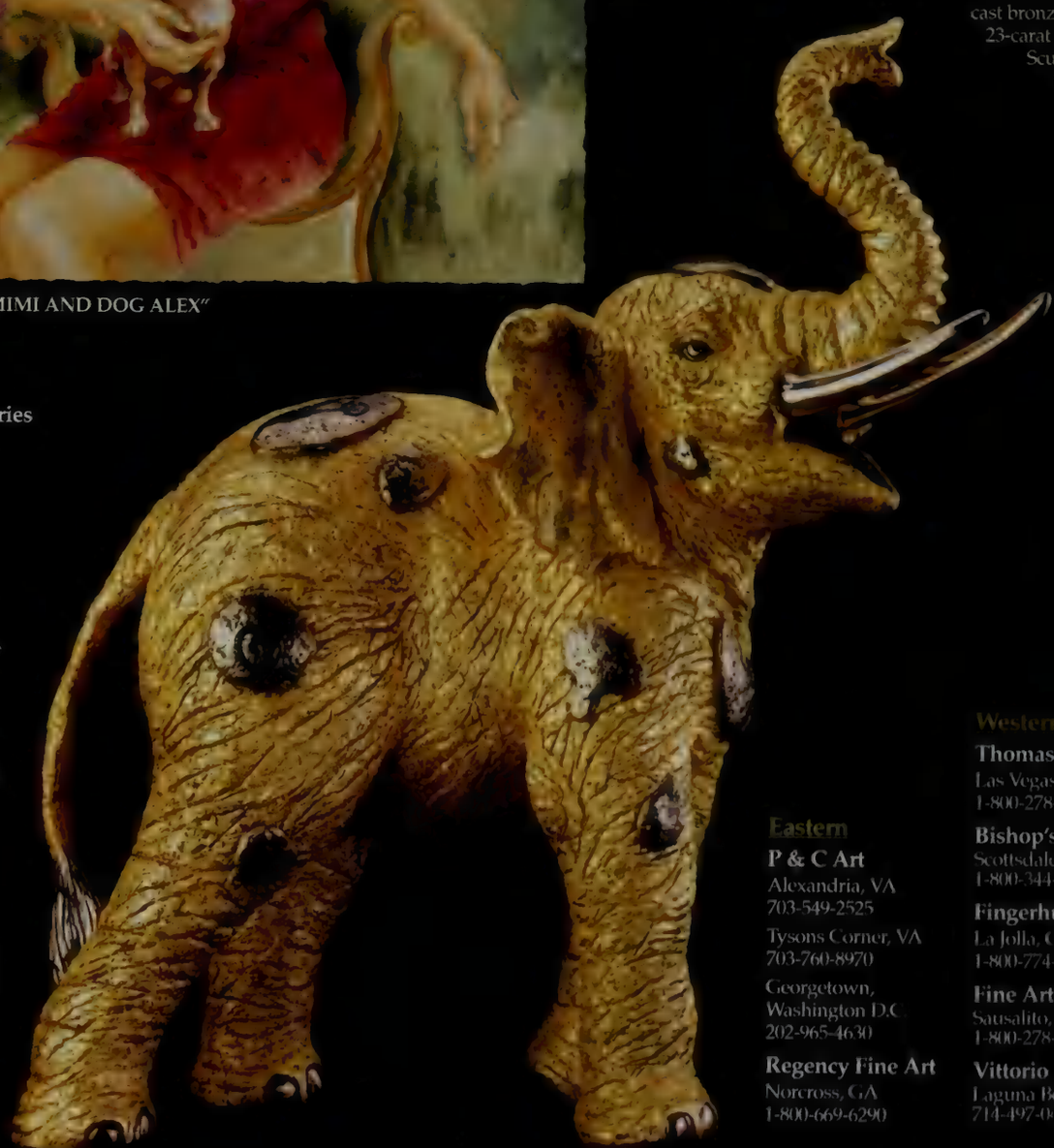

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ART AND ANTIQUES WITH JEAN JONGEWARD

"The water is very seductive and adds another dimension to city life," says Jongeward. ABOVE: Pier 55 is one of the many places to catch ferries bound for neighboring islands.

many people know about this outside of Japan."

Around the corner from Kagedo on Occidental Avenue is the Foster/White Gallery, which Jongeward goes to when she is looking for work by Northwest painters, Pilchuck glass or pieces by noted glassmaker Dale Chihuly. Don Foster has run Foster/White since he acquired it in 1973. He has a large inventory of, and one room always devoted to, such older Northwest masters as Mark Tobey, Kenneth Callahan and Morris Graves (the gallery represents the Tobey and Callahan estates and continues to show new work by Graves). He has also assembled a roster of younger painters who continue what Foster calls "the mysticism of the Northwest school," citing among its more promising members Susan Skilling (who works on paper) and Mark Rediske (oil on board).

What defines the Northwest school for Don Foster? "First, there's the subject matter, a good deal of which is drawn from the Pacific Rim—call it a sense of *shibui*-ness if you will, a sen-

JEAN JONGEWARD'S SEATTLE SOURCES

1. **Honeychurch Antiques**
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   206/622-1225
   Far Eastern art

2. **Mia Gallery**
   512 First Avenue South
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   Contemporary narrative art and textiles

3. **Kagedo**
   520 First Avenue South
   206/467-9077
   Japanese art and antiques

4. **Foster/White Gallery**
   311½ Occidental Avenue South
   206/622-2833
   Northwest art

5. **Dale Chihuly's Boathouse**
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   By invitation only

6. **Rob Folendorf Weavers**
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7. **Leo Adams**
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   Yakima, WA 98903
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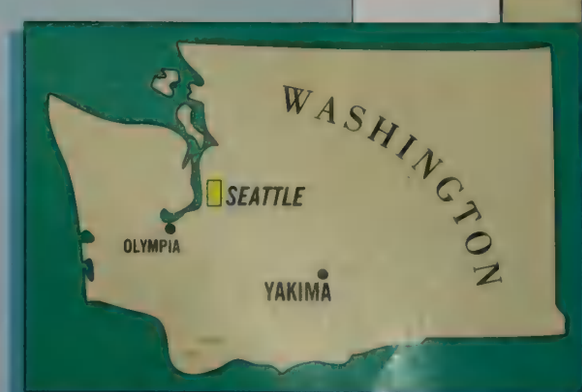

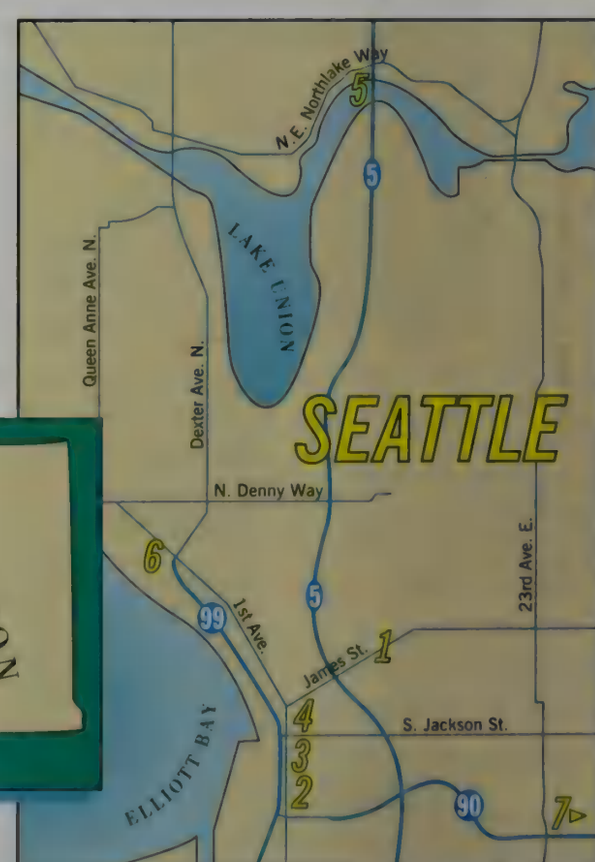

continued on page 130

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SHOPPING FOR ART AND ANTIQUES WITH JEAN JONGEWARD

continued from page 128

sitivity to landscape. Then there's the way these painters handle the light of the Northwest, which I would describe as grayed-out sun. Colors change here all the time. It's totally different from New York or California or the Midwest. A painting from an L.A. artist often seems a little edgy or out of tilt here; by the same token, Northwest paintings don't always look their best outside of the Northwest."

Foster also represents several glassmakers from the Pilchuck Glass School, among them William Morris, Richard Royal, the team of Joey Kirkpatrick and Flora Mace, and, of the younger generation, Judith LaScola and Seth Randal. The most famous of Seattle's glass artists is of course Dale Chihuly, who has been called the Louis Comfort Tiffany of American glass today, although this appellation speaks more to his influence and renown than to his work, which is fiercely his own. Chihuly's glass hovers between decorative art and sculpture—it never asks the viewer to make up his mind—as it keeps on changing in form from nesting baskets to iridescent floats to the stems and blossoms he calls *Ikebana* to vessels inspired by Venetian glass to intricate installations and chandeliers.

Don Foster shows Dale Chihuly exclusively in Seattle, and has since the mid-seventies. Jean Jongeward has also known Chihuly's work for many years. "He's a genius," she says of the glassmaker, who creates his pieces at the Boathouse, his studio on the north shore of Lake Union. "He moves from one approach to another; sometimes he hits it full force, sometimes he comes back to it. The glass is always remarkable, powerful and ever-changing."

Jean Jongeward's respect for the handmade encompasses the textiles she uses in her interiors, and for these she often calls on weaver Rob Folendorf. "I bring him fabric samples for color and texture," she says, "and we keep a dialogue going until we arrive at the right pattern. Like any weaver worth his salt, Rob often dyes his own yarns, and this gives his material a precise, subtle look." Folendorf, who works on a heavy-duty manual loom, might provide Jongeward with fabric for a sofa, a separate throw, pillow covers and rugs, all unified with related shades of "neutral, of course," Jongeward says, laughing.

Rob Folendorf began weaving while he was living on a commune in Oregon, where he found an old Swedish loom. "I'd been an art major in college," he explains. "I put the loom together, figured out how it worked, and just started. I wove saddle blankets for our horses, rugs, practical things." Gradually he turned to more delicate work—sweaters, scarves, a piece of kimono fabric he entered in Seattle's Pacific Northwest Arts and

THE WORLD'S LARGE

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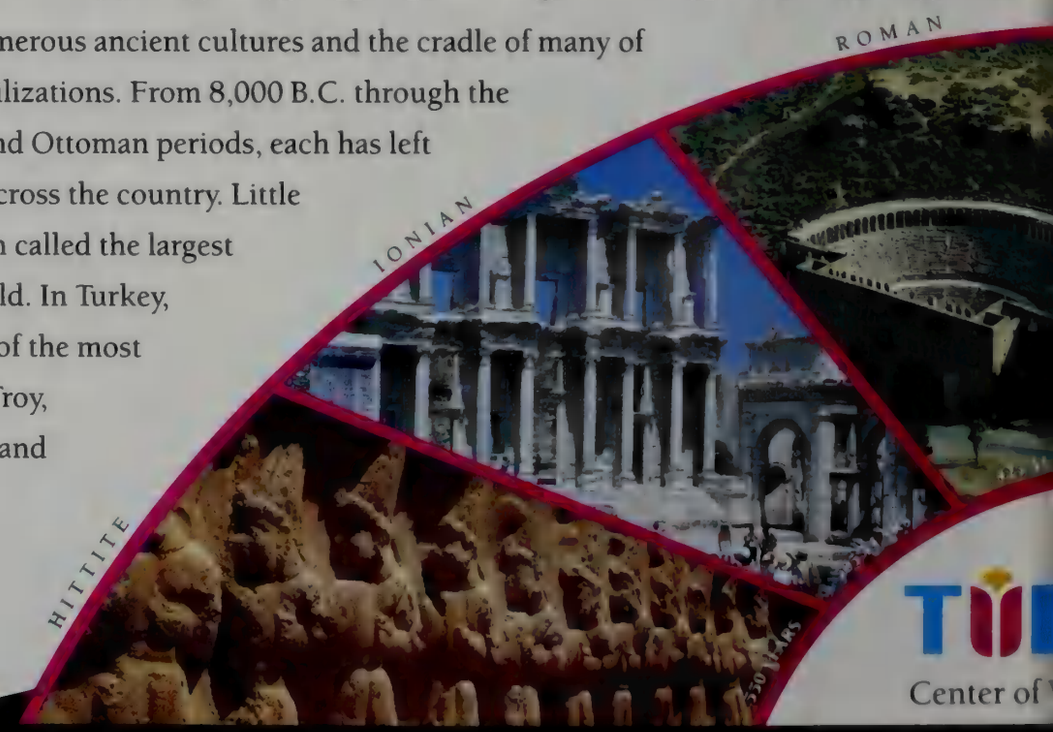

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Crafts Fair. The fabric won the first of several prizes, and these eventually drew him to the city. "People kept encouraging me to come up," Folendorf says. "And so eight years ago I did, and I stayed."

His living and work spaces make up the loftlike second floor of an 1897 building on what was originally Seattle's waterfront but that now, because of landfill, stands back from it by several blocks. Although Folendorf's windows no longer look out on the neighborhood's onetime rough-edged jumble of canneries and workers' cottages, slop joints and bars, they do take in a vivid panorama of today's Seattle: Ships and ferries ricocheting across Elliott Bay, planes lowering toward Boeing or the Sea-Tac airport, cars packing the highway; even a freight train sweeps by, one of its open cars loaded with harvested logs, which are an increasingly rare species in the Pacific Northwest.

The last craftsman on Jean Jongeward's rounds, painter Leo Adams, lives and works one hundred and fifty miles outside of Seattle in the much more tranquil, and arid, Yakima Valley in eastern Washington. Adams is a Yakima Indian whose father and grandfather were chiefs of the tribe; he grew up and lives now on reservation land, although he attended the Art Center College of Design in Pasadena, California, and a commercial art school in Seattle before returning to the valley to live and work full-time. "My mother was artistic. She made ethnic and Indian things, beadwork, bags and so on," says Adams. "But I'm probably more influenced by the Yakima Valley with its sense of space and its dry desert colors."

Adams works comfortably in both abstract and realistic modes, although for Jean Jongeward he has often done more stylized "environments"—among them his designs for the Sunset Club. He painted the wallcovering in the ballroom and two screens in the adjacent garden room in chinoiserie. "Leo has a special talent," Jongeward points out. "He's an extremely creative person who can paint flowers or landscapes, build furniture or adorn entire rooms. What I like about his work is that it always retains a slight primitive quality."

Leo Adams has also painted murals for Jongeward's own house on Queen Anne Hill, where he has covered the walls in soft rocks and undulating lines, an imaginary landscape that stays within Jongeward's familiar palette. "Days are full of stress," says the interior designer. "The whole outside world is very complicated and tiring. When you come home, you want something quiet and private, a place that's open to receive what you have to give it: books, crafts, art. In the end, that's what's most important to me—the personal thing, the human touch." □

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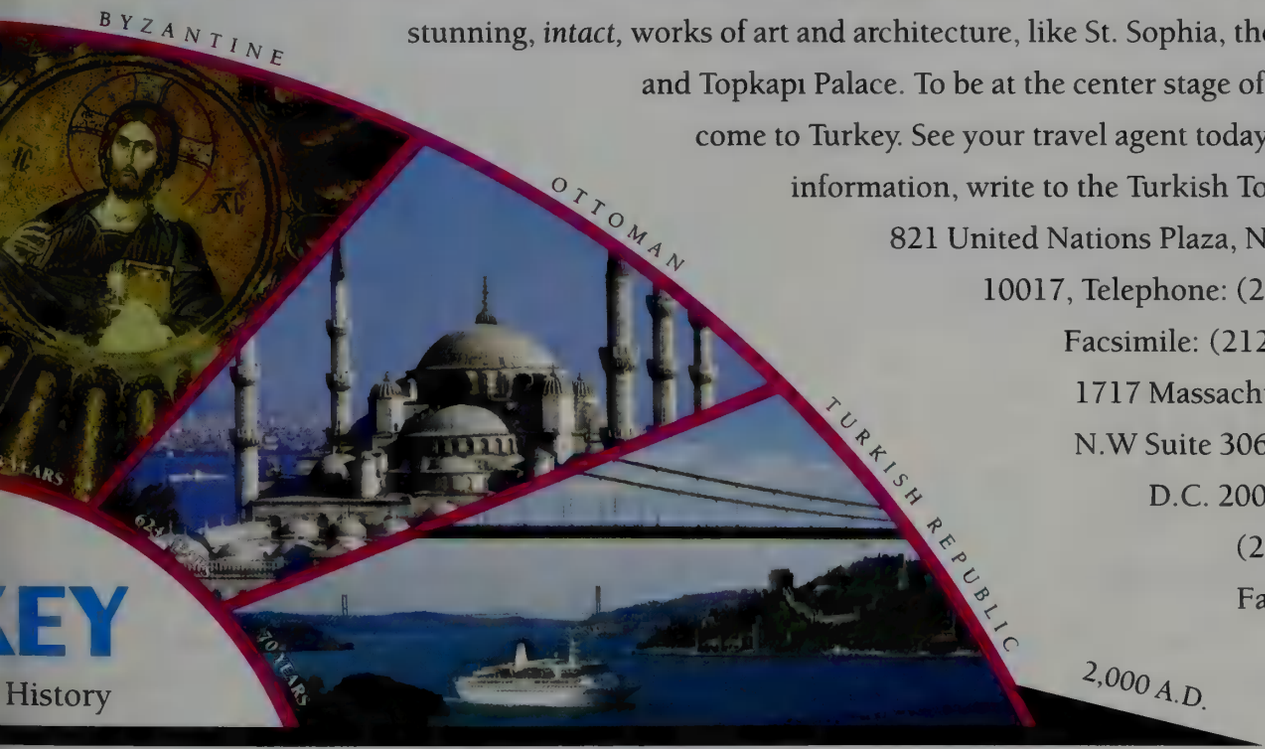

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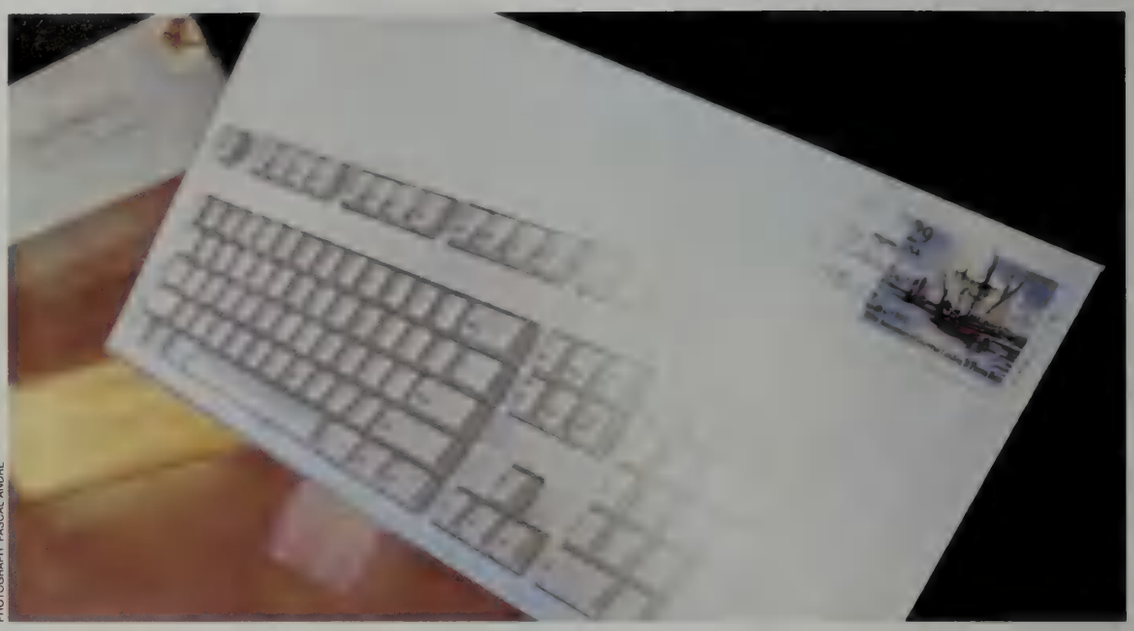
THE ABC'S OF E-MAIL

By Nicholas von Hoffman



PHOTOGRAPH: PASCAL ANDRE

At 4:15 A.M. on September 16, 1875, a white-and-gold train left Manhattan's old Fourth Avenue depot (Jackie Kennedy's beloved Grand Central Station would not be erected until 1913). Picking up steam, it set off westward at a then breakneck speed of over forty miles an hour. The train carried no passengers, but this splendid-looking conveyance, with its contents of thirty-three tons of letters, packages and printed news, was cheered at every farm road crossing. This was the first trip of the United States Post Office Department's Fast Mail. For the first time in the nation's history, the mail would move faster than its citizens could.

The train was on time at Buffalo, but, owing to an equipment breakdown, it fell behind schedule in Ohio. When it came to a stop at Chicago's LaSalle Street station, where a large throng had come to cheer its arrival, the engineer collapsed from the strain and was found unconscious in his cab. But the Fast Mail, its letters all sorted by clerks in the specially built post office cars, was not only on time but eight minutes early.

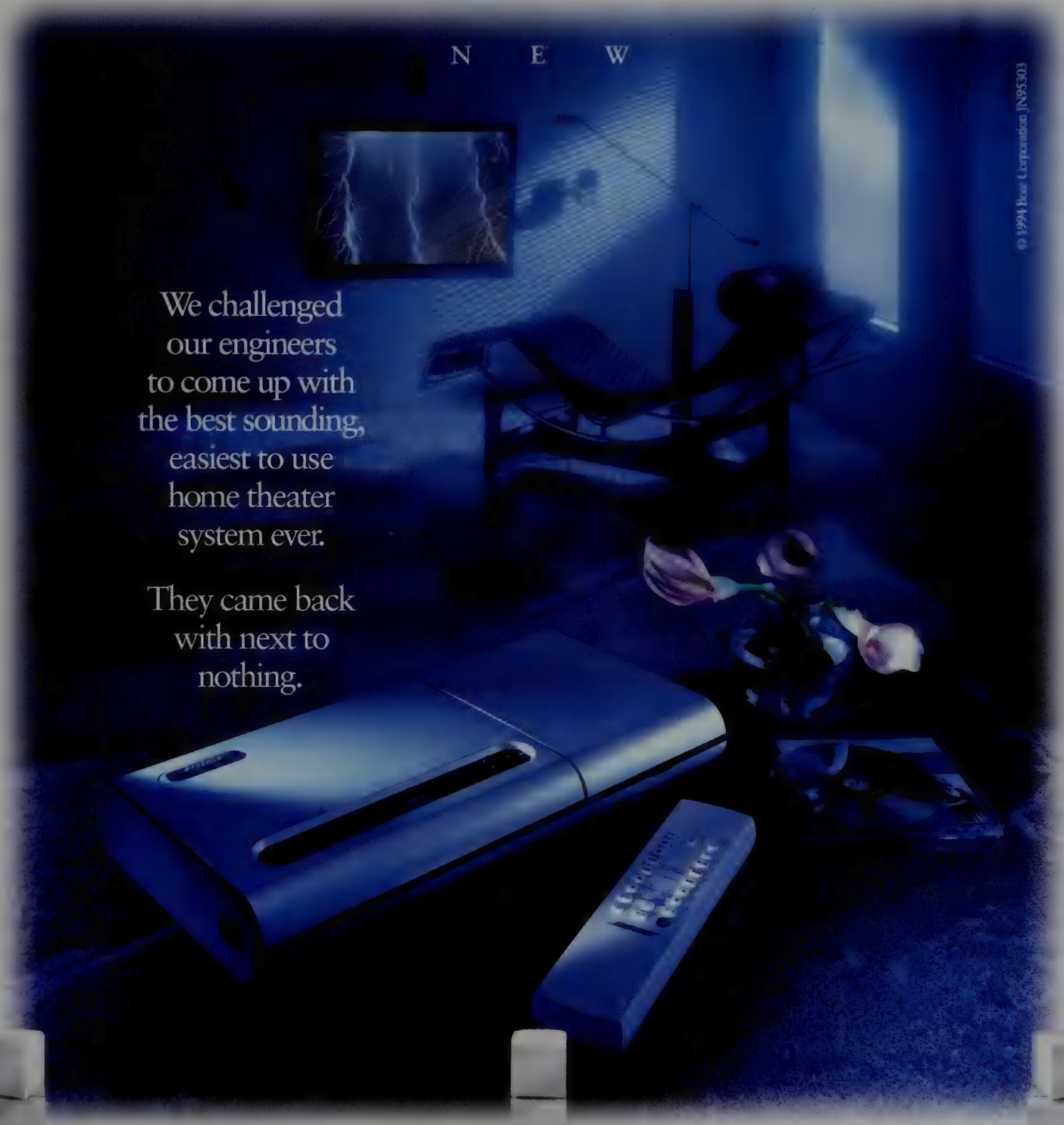
Since the early 1980s the advanced citizens of Electroland have used E-mail.

One hundred and nineteen years later, the Fast Mail has raced off into oblivion. In 1994 only about 82 percent of next-day-delivery mail arrives on time. Twenty-nine percent of two-day-delivery letters, going about half the distance between New York and Chicago, fail to arrive promptly. In the New York City area 38 percent of the mail is late, and the $2.90 Priority Mail Service is tardy so often that the postmaster general forbids publishing any delivery promises.

Fast Mail has been replaced by what the electro-tweaks and chip heads call snail mail. They gave up on the postal service years ago, and since the early 1980s the advanced citizens of Electroland have been communicating with each other via E-mail.

E-mail is one of those words that may be used by different people to mean different things. Any inexpensive computer can be hooked up to a telephone line to talk to any similarly hooked-up computer. There are numberless computer programs, cheap ones, that enable you to tell your computer to phone another computer and either send a document or have a keyboard chat with a living person at the other end. These communication programs can easily be operated by graduate engineers, but using them can be time-consuming and maddening to people not interested in making electronics a way of life. This kind of computer communication can be called E-mail, but not in the popular sense of the term. The popular variety of E-mail is popular precisely because a nitwit like yours truly can learn to operate it after a five- to fifteen-minute

continued on page 134



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THE ABC'S OF E-MAIL
continued from page 132

tussle with the instruction manual. Popular E-mail is as easy as it is foolproof. Once my computer is turned on, exactly three tiny twitches of the last joint of my right index finger on the mouse take me to the E-mail post office to see what hath been deposited there. Three or four more twitches on the electronic rodent will suffice to let me read the mail and/or print it, stash it in my computer for future use or toss it in the electronic equivalent of the round file. Sending a letter is scarcely more difficult.

E-mail first became prevalent at the office as companies installed simple-to-use electronic mail in their computer systems. At the start, this kind of E-mailing was employed primarily for intraoffice memos, but in recent years most systems have been hooked up to the outside world. Whatever the configuration, office E-mail systems have always been relatively easy to use, but E-mail for the home required mastering communication programs until the advent of commercial E-mail services for the techno-averse and those who accidentally choked on a silicon chip as infants and have not yet recovered from the experience.

The three best-known E-mail services, America Online, CompuServe and Prodigy, are flooding the country with free floppy disks to pop into the computer. The disks come by snail mail, tucked in the box with the new electronic equipment or any other way the merchandisers can think of to get them into your home.

Put one in your computer, then obey the orders it issues and, assuming it is connected to the telephone, you can sign up sitting at your desk and become an E-mailer before your second cup of morning coffee. Soon it is likely all new computers will come from the store set up to enable their owners to sign on to any of the services without even inserting the free floppy. Incidentally, more big corporate names are getting into the E-mail business all the time. Apple is now up and running with its awkwardly named eWorld for Macintosh users.

The E-mail service, in effect, takes over the job of handling the complexities, but there is a price to be paid. The literal price is the base rate of about $10 to $30 a month, not counting the charges for exceeding allotted messages; the second, metaphorical price is that there is now an extra layer between you and the outside world requiring that, besides your telephone number, you must have some combination of an E-mail name, address, telephone number, identification number and/or password. If you use your home computer, you don't have to remember any of these names or numbers. The computer program installed in your machine via disk makes the sign-in drill painlessly automatic. If something goes wrong, however, or you want to access your E-mail from somebody else's computer or you want to cut an electronic dido that deviates from routine procedures, a message on the screen or a recorded voice will ask you to start answering questions that you may find befuddling. Then the fun begins, for in Electroland the rule is that the simpler and easier the process is made for the user, the more complicated it is to depart from.

> E-mail appears to cause hyperactivity of the fingers.

Ease and convenience are drawing multitudes into the E-mail system. The three companies named above have over five million users between them, and there are many other services that can put you into E-mail one way or another. The Electronic Messaging Association guesses that as many as sixty million people will be E-mailable by the end of the year. The number seems high and includes many who merely have access to E-mail but may not really use it.

Nevertheless, E-mail is now too common to be modish. It's been almost two years since it was installed at the White House, where you may E-mail your suggestions to the president at 75300.3115@compuserve.com or clintonpz@aol.com. Radio and television talk shows, C-Span and countless publications are up and ready to accept all the E-mail that an electronicized public cares to dispatch. Yet not being on E-mail is not the same thing as not being able to drive a car. Without a car one is stranded, but the Post Office does continue to function after its slowpoky fashion. There is Federal Express and its competitors. So whether to venture onto E-mail is not yet a question of absolute necessity but of cost and convenience. When most home computers are on E-mail, then people and businesses unreachable via electronic-mail communication will be at a major disadvantage, but that is still a few years off.

The basic E-mail service allows a subscriber to send a certain number of letters a month without additional charges. Incoming mail is free à la the post office. Prodigy, CompuServe and the other E-mail companies offer many other services such as faxing and sending complicated documents like spreadsheets. It is only a matter of time before the companies offer proof-of-receipt documents for legal purposes. Their subscribers may already buy airline tickets and make car and hotel reservations by tip-tapping at the keyboard.

The E-mail system is still young and chaotic. Some businesses, like banks, which are fleeing the onerous costs of paper transactions, are making an effort to get their customers to use one form of E-mail or another. The effective use of technology, of course, depends on social organization, and as yet the various companies haven't gotten themselves together enough to make it possible for subscribers to talk to their banks, their stockbrokers, their VISA repre-

continued on page 136

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THE ABC'S OF E-MAIL
continued from page 134

sentatives, all through a single E-mail service, but they will, and soon.

Pending the moment of complete convergence, sending E-mail to people on a service different from one's own leaves something to be desired. What follows is a part of the instructions CompuServe gives its subscribers for getting the E-mail address of somebody on a different system: "To access the CompuServe Information Service, simply telnet to CompuServe.Com. If you intend to perform binary file transfers, disable your escape character." I'd rather dial 555-1212, thank you.

For some E-mail users the system is already too accessible. Many an office has the conversation disturbed every few minutes when the computer emits a soft *eeek!* indicating a new E-mail message has arrived. People complain of coming to work to be greeted by twenty or thirty memos, letters and pieces of junk mail. The mere existence of E-mail appears to cause hyperactivity of the fingers, resulting in the manufacture of long, prolix, unnecessary communications. It's reported that users will zap rude or lewd messages they would never utter face to face. At least one company has resorted to shutting down its E-mail system five hours a day so that the staff can get some productive work out.

But nowhere in human life is invention more fertile than in Electroland. To protect against unwanted E-mail, people can use what are called bozo filters, computer programs that shunt unwelcome communications off onto an electronic siding to sit ignored until read or sent down the old memory hole with the delete key. Gains in convenience and productivity often have to wait until the new service or device has been in operation for a while. It takes time, experience and effort (alas!) to learn how to make electronics a useful servant.

E-mail has also brought a spate of controversy over privacy. Under what circumstances should it be licit to steam open another person's E-mail? Again, the question isn't technical, for it is possible to lock up electronic documents more securely than anything committed to paper, but the government and private employers often do not like the idea of unfathomable secrets. Others find E-mail objectionable because it's too antihierarchical. Anybody can make the boss the beneficiary of his or her ideas. E-mail can get past secretaries unless bosses decide to bozo-filter their own organizations, which sets back needed internal communications.

The commercial E-mail services function as much, much more than simple common carriers such as UPS or the postal service. While no one was looking, they have brought the interactive information highway to millions of homes and offices. Companies like CompuServe offer their subscribers a wide array of interactive information, entertainment and shopping services, using extant equipment, the garden-variety computer and the telephone. About the only thing you can't get, and the only reason for the multibillion-dollar fiber optics or broadband cable system—the information highway that some public figures are campaigning for—is movies on demand.

Ninety-five percent of American households have telephones, so it could be said that, without waiting or spending an additional dime, the nation is already wired for the information highway. The rub is that this nonmovie highway can only be traversed by fully literate people.

If movies and television are the most vivid forms of communication, alphanumerics remain the fastest, most accurate and complete way of conveying and storing information. The computer had already detonated a huge growth in the use of written languages; E-mail only augments that. Whether it also mothers a rebirth of the epistolary art is yet to be seen, but who knows? Someday soon we may be calling up on our screens *The Complete E-mail Memos of Lord Chesterfield to His Son.* □

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ARCHITECTURAL DIGEST VISITS

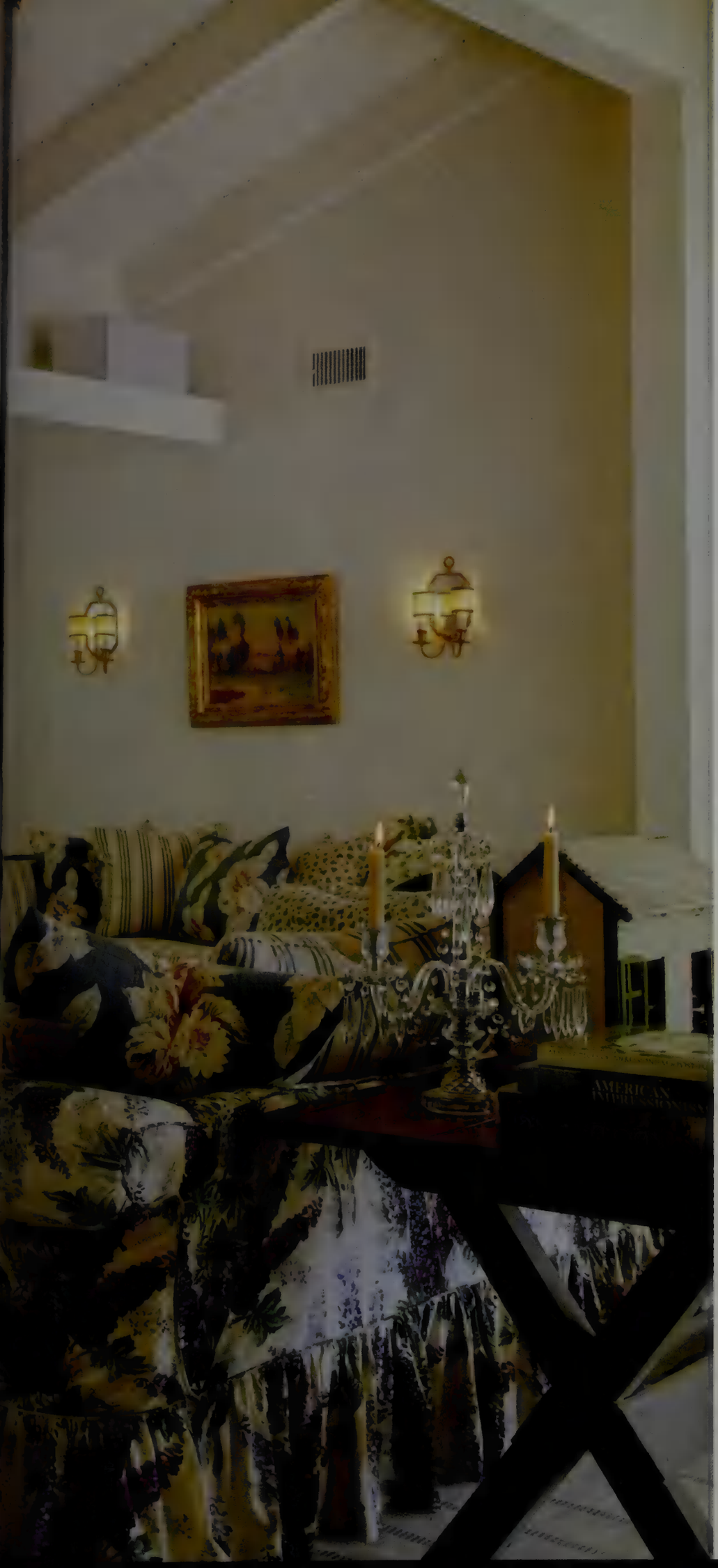
CANDICE BERGEN

THE ACTRESS'S CANYON RETREAT IN BEVERLY HILLS

INTERIOR DESIGN BY KARIN BLAKE TEXT BY PETER HALDEMAN
PHOTOGRAPHY BY JOHN VAUGHAN

A house in Beverly Hills is the West Coast base of Candice Bergen (opposite), her husband, director Louis Malle, and their daughter, Chloe. "We hang out, have friends, dog parties and egg hunts here," says Bergen. ABOVE: In the entrance hall, an old chest is joined by a stenciled mirror and a saddle lamp, both from Richard Mulligan.

Many of us had been in newspapers and magazines from the day we were born," writes Candice Bergen in her memoir *Knock Wood*, "each rite of passage recorded—some even invented—on film and in stills." Here's Bergen in the living room of Bella Vista, the family manse in Beverly Hills, reading *The Night Before Christmas* in slippered pajamas with her parents and "brother," Charlie McCarthy. There she is at Truman Capote's black-and-white ball at the Plaza Hotel, a Halston-designed



bunny mask not quite concealing the ingenue-photojournalist's identity. Savoring the views from a glass-walled duplex overlooking Central Park, having found her professional footing as a comedic actress in movies like *Starting Over*. Enjoying the quiet rhythms of life in a centuries-old stone manor house in the Lot valley, having found her personal footing as the wife of director Louis Malle and the proud mother of Chloe Malle.

That was just before she shot a pilot for a television series about an investigative reporter with a penchant for designer eyewear and snappy comebacks. The current decade finds Candice Bergen back—back on TV, back in Los Angeles, "back to my roots, such as they are," as she would have it—evincing just the combination of levity and humility that makes her public incarnations so winning.

Thus a visitor to the actress's residence in a Beverly Hills canyon looks for "the teeny-tiny house behind the teeny-tiny wall." In the middle of the wall, flanked by clumps of bougainvillea and potted geraniums, is a simple painted wood gate. The buzzer is answered by Bergen herself, casual in layers of beige cotton, inquiring whether her guest was awakened by the previous night's earthquake, a 5.3 aftershock that interrupted her own slumber and led to a bad dream, something to do with Dan Quayle. . . .

Lois, a gracious basset griffon vendéen who herself has gained a measure of fame on Sprint commercials and *David Letterman*, leads the way across a brick courtyard shaded by eucalyptus and pine trees and bordered by hollyhocks, daisies and lavender. In one of the flower beds stands the kind of plastic horse that

A 1920s John Gamble landscape from the couple's array of plein-air paintings hangs over the living room fireplace. "Candy wanted a room large enough to accommodate friends but with a feeling of warmth and intimacy," says Karin Blake, who designed the interiors. Striped fabric on the wicker sofa and chairs from Hinson & Company.

little girls like to collect—only this one is five feet tall. From the garden the house registers chiefly as a series of French doors, most of them open, pouring out the crooning strains of Dick Haymes. "People don't know where the front door is because there are eighteen of them," says Bergen in her low, dry, precise way.

In her sun-drenched "dining room/family room/game room," sunk in a sofa swimming with pillows, the actress offers a typically unvarnished account of how she arrived at her present quarters. "When it looked like *Murphy Brown* was going to go for a year or two, we started looking for a house. I wanted to be in this area because I grew up here and it's eighteen minutes to the studio. So then we had the challenge of finding a house in Beverly Hills that was un-

"When we saw this place I loved that it looked like California fifty years ago."

"I love having people over," says Bergen. "People seem sort of relieved to be in a house that's of human dimensions." ABOVE: The new dining room/family room/game room features painted chairs, an upholstered chair and a quilting table used for dining from Richard Mulligan. Schumacher check. Hinson & Company floral fabric.

OPPOSITE: "The kitchen was dated," notes Blake. "We changed the tiles and the cabinets, put in a new stove and a sink, and stripped and lightened the plank floors, keeping the cheerful atmosphere Candy likes." More painted chairs join a pedestal table in the dining area. Cowtan & Tout lace drapery fabric. Tiles from Country Floors.

CREAM

OPPOSITE: "I always try to make a corner in the kitchen where one can relax or visit with friends," says Blake. "Lois is Candy's most frequent visitor." Dedrick B. Stuber's scene of Venice, California, is displayed beside the china cabinet. Ralph Lauren fabric covers the chair.

ABOVE: The master bedroom, like all the main rooms, opens to the courtyard. Sitting at the painted wicker desk, which is from Richard Mulligan, Bergen can gaze out on a profusion of flowers as well as a colt from Mulligan. Window lace is from Cowtan & Tout.

pretentious. It wasn't easy. Every place we saw had antlers. Every banquette in every kitchen was upholstered in pony skin. And there were always his-and-hers bidets." One day Louis Malle came across "a little house in the trees." "When we saw this place I loved the vegetation and the privacy and that it looked like California fifty years ago," Bergen explains, "but what really decided it was when the contractor said, 'Oh, this is a teardown.' "

Instead of tearing it down, they brought it back: "What we wanted was a kind of forties cottage—only brighter," says Bergen. Floors were stripped, dark beams were painted white, a few skylights were put in. The biggest upgrade was the installation of the dining room/family room/game room. Bergen enlisted designer Karin Blake, a New Englander living in Malibu, for a dose of her puritan elegance—or what the actress calls "designer farmer." "I told her I wanted a few pieces that didn't look quite so tragic," Bergen says in mock despair of Blake's penchant for distressed furniture. "Everything I was getting looked like it had just been unloaded by the Joads." ("Why buy a reproduction when you can get an antique?" parries Blake. "Seriously, I think we hit a nice middle ground.") Slipcovers and pillows in soft prints mollify tables and chests with the patina of Maine fishing dories. On walls that could occupy Eldin forever, paintings by California plein-air artists offer views of the local land-

continued on page 236

Prints from David Roberts's series *The Holy Land, Egypt & Nubia* line the master bedroom, and antique hooked rugs adorn the painted floors. Floral bed and drapery fabric is from J. Robert Scott. Striped chair, bed and table fabrics are from Ralph Lauren, as is the wallcovering. "I gravitate to canyons and hills, I never land in the flats," says Bergen. "When I went to school here I had friends on the corner. One way or another I always seem to be creeping back to my roots."

COLORADO SURPRISE

BAVARIAN, RUSSIAN AND NAVAJO ELEMENTS FILL A DESIGNER'S VAIL SKI HOUSE

INTERIOR DESIGN BY JUAN PABLO MOLYNEUX
TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY BILLY CUNNINGHAM

Vail, Colorado, has some of the best skiing in the world—and some of the most eclectic architecture. Built in the 1960s in an Alpine style the natives called "Wisconsin Swiss Cheese" and expanded to encompass everything from Vermont barns to modern Malibu dwellings, it spreads across a valley surrounded by the glorious natural bowls and steep pastures of the Gore Range, adrift with wild columbine in summer and deep, sparkling powder in winter.

This conundrum with condominiums, this mix of excellence and everything else, is elegantly reflected in the split-level chalet Juan Pablo Molyneux and his wife, Pilar, bought with a friend and decorated in a comfortable jumble of styles from Bavarian schloss to Russian dacha to Navajo hunting lodge. "How would I describe the interiors?" asks Molyneux. "Imagine if the Trapp family went on a shopping spree in Santa Fe!"

An intrepid skier all his life, the Chilean-born interior designer first came to Vail three years ago for a Christmas visit. His host, a boyhood friend from Santiago, suggested that he bring along paper and a drafting pen. A few days later they were house hunting, beginning with "the most lousy place," Molyneux recalls. The entrance area of the 1960s house was tiny and dark. A spiral iron staircase joined the cramped downstairs to an upstairs living room that was "like a dungeon," he says.

But Molyneux's business is to design the future in his imagination. "I already had in mind what it could

OPPOSITE: Alpine and Native American elements converge in a house in Vail that Juan Pablo Molyneux owns with a friend. "This is the first house I did in the mountains," he says. "It has the feeling of the Rockies—stone floors and warm colors."

The existing house on the site was enlarged by half. ABOVE RIGHT: An Indian hunt-record robe hangs in the newly expanded entrance hall. On the landing is a 19th-century Navajo blanket. Print carpet on the stairs and elsewhere from Einstein Moomjy.

Kirby Sattler's 1992 *One Comes Standing*, left, is displayed alongside two 1986 canvases by Ronaldo de Juan in the living room, which Molyneux furnished with a variety of pieces, including chairs made with fallow antlers, from Crystal Farms. The gourd and pottery jars were bought locally. *Faux*-bamboo chairs, Newel Art Galleries. Robert Allen sofa and table fabrics.

VENET

ABOVE: Clay jars made into lamps join a Portuguese table from Michael Taylor Designs. African slate was used for the fireplace. Schumacher chair fabric. "I think a kind of organized confusion is part of the house's charm," says Molyneux.

OPPOSITE: Mid-19th-century lithographs from a series are above a table with horn legs elsewhere in the living room. "I love the house because it has a little bit of everything," says Molyneux's wife, Pilar. "It's more amusing than serious."

be," he explains. "I was living in the new house in my head even as I was trying to convince the owner to lower the price because of the way the old house looked." That night he sketched a new floor plan with the pen and paper he'd brought from New York. "The character of the place didn't dictate any approach," Molyneux says with a laugh. "I didn't feel any respect for what I was working with."

The house now wedels in elegant curves around the schuss of the new entrance hall, where an American Indian elk-skin hunt-record robe hangs above a Navajo-style rug in

LEFT: Two 19th-century embroidered horse blankets from the Caucasus are mounted on another wall in the living room. Lamps fashioned out of rusted-iron silhouettes flank the sofa. On the floor is a late-19th-century Turkish kilim. The sofa fabric and "black book" table are from Robert Allen.

the well of a staircase complete with yodeling balcony and a Bavarian carved bear chair. This juxtaposition of desert and dessert, of Native American austerity and Austrian Gemütlichkeit, is the theme upstairs as well. There, the comfortably proportioned upholstered furniture and rough stone fireplace in the library form a striking contrast to a frothy little master bedroom with a painted chest, an armoire, a pink side chair and the kind of white counterpane that cries out for a breakfast tray brought by a fräulein in a dirndl.

The house was gutted and rebuilt from the inside out, with a new north side that contains the entrance hall. In fact, only one wall remains from the original structure. The dining room was carved out of what had once been a storage room: Its elaborate Anglo-Indian pewter chairs, plank-top table set atop Mexican stone capitals and nineteenth-century Flemish hunt scene tapestry are right next door to a living room where portraits of Indian chiefs stare stolidly at bronze bison and armchairs made with fallow elk antlers. Downstairs, one of three guest bedrooms offers a glimpse of a dacha in winter, with its intricate patterns and rare antique embroideries. "Seeing this house is like reading my passport," the designer remarks. "It's everything I like from everywhere I've skied."

Molyneux, who studied architecture at the Ecole des Beaux-Arts in Paris and back in Santiago before starting his New York firm in 1983, says, "I don't believe in style, I believe in placement. To have a Park Avenue apartment in Vail is an example of a mistake, just the way having a ski house in New York would be a mistake." He brought his sense of quality and elegance west with him

In the dining room, pewter Anglo-Indian chairs Molyneux found in India surround a plank table set on Mexican stone capitals. The 19th-century tapestry is Flemish. The late-19th-century pewterware is from Sotheby's. Crystal Farms antler chandelier. Spode plates. Chair fabric from André Bon.

ELEPHA
KOS
PORTLAND
HOUSE

OPPOSITE: A 19th-century Continental chest from Sotheby's is set at the door to a guest bedroom, which features rare Russian textiles from the 18th and 19th centuries. The engravings are 19th century. Wallcovering, Robert Allen.

ABOVE: After a day on the slopes, the couple and their guests often retire to the living room deck. "I came here and fell in love with Vail," says Molyneux. "The skiing conditions are the best in the world." Cowhide covers the log chaises.

as well as his feeling for placement.

But at the end of the day, a ski chalet is the place where aching bones and muscles must be eased into soft places, where the best runs of the afternoon are re-skied in front of a roaring fire over glasses of gluhwein and cups of *Kaffee mit Schlag*. The governing principle of Juan Pablo Molyneux's design was comfort. "That's the common denominator," he says. "This house is like a good massage after a day of skiing." □

"How would I describe the interiors?" asks Molyneux. "Imagine if the Trapp family went on a shopping spree in Santa Fe!"

ARCHITECTURE: GWATHMEY SIEGEL

STEVEN SPIELBERG'S GUESTHOUSE IN EAST HAMPTON

INTERIOR DESIGN BY NAOMI LEFF TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY NORMAN MCGRATH

Steven Spielberg has found that having both fame and good architecture exacts a common price: It is harder and harder to be left alone. Especially now. It's not just *Schindler's List* and all those Oscars. It's also the new guesthouse that he and his wife, actress Kate Capshaw, have built in East Hampton. "We would love to use the guesthouse for ourselves, but it has attracted so many guests that we're the strangers on the property," quips Spielberg about this latest addition to the residence that he and Capshaw share with their five children.

"Each building expresses a unique program and scale," says Gwathmey of the compound. ABOVE: Gwathmey had previously converted an 18th-century Pennsylvania Dutch barn ("the referential volume") into the main house. BELOW: The guesthouse was designed as a village-like assemblage of geometric forms. INSET: In the site plan, the guesthouse faces the barn.

Architect Charles Gwathmey designed a cedar-shingled guesthouse for the East Hampton residence of film director Steven Spielberg and his family. ABOVE: Seen from the arbor, the guesthouse's gabled skylight caps the gallery, the spine of the structure.

OPPOSITE: The skylit gallery, Spielberg's favorite area of the house, displays the framed artwork of young visitors. All of the bedrooms open to the gallery, which doubles as a tricycle path. "It's an enormously fun space," says interior designer Naomi Leff.

"I used muted colors to tie in all the different styles of art and furniture," Leff says. "I was also playing off the teal-blue trim of the architecture." ABOVE: The living room palette softens the effect of the pyramidal timber-frame ceiling. "The best thing about Naomi's interior design is the selection of fabrics and their hues, even more than their textures," says Spielberg.

The guesthouse, designed by architect Charles Gwathmey of Gwathmey Siegel & Associates, is the third component of a secluded Long Island compound that began to take shape in the mid-1980s. At that time Gwathmey moved an eighteenth-century Pennsylvania Dutch barn from New Jersey to its current site overlooking a large pond, renovating it for Spielberg's main house (see *Architectural Digest*, May 1988). He also designed a gatehouse in a simple farmhouse vernacular and placed it on the other side of the pear orchard facing the barn.

The decision to build a guesthouse posed the problem of how it should be designed to fit in with the ensemble of shingled farm-style buildings. "We didn't want it to look like a miniature barn," says Gwathmey. Nor did he and Spielberg think the guesthouse should dominate the field of vision in this serenely pastoral setting bordered by a lush growth of vines, privet and climbing roses. "We thought it should be a one-story building," the architect says. "It's not visible from the road, but it establishes a low horizontal edge to the site." "However," notes Naomi Leff, a New York City interior designer whom Gwathmey had previously worked with and suggested for this project, "Steven didn't want the guesthouse to be a lesser version of the barn; he wanted it to be equal in design quality."

Since the main house, a.k.a. Quelle Barn, looms up on the smooth grassy lawn as a single volumetric entity, stalwart and indomitable, Gwathmey designed the guesthouse as a linear assemblage of smaller-scale geometric forms. From the cleanly curved corner of the exercise room to the crisply rectilinear projections of the pavilion-like bedrooms to the semicircular bowed window of the living room, each space in the guesthouse is differentiated architecturally. "The exterior allows you to read the change of functions inside with great clarity," he emphasizes.

Having form follow function properly satisfies the architect's modernist impulse, while the articulation of the mass gives the structure an intimate scale more characteristic of traditional architecture. Yet Gwathmey makes it clear that he is not replicating history. "The design of the guesthouse does not try to refer to the barn and its particular aesthetic," he says. "I wanted to explore an interpretation of a traditional context while maintaining the integrity of a modern work."

The guesthouse's varied roofline and, in turn, the changing ceiling contours within, are as important as the enclosing walls in precluding the possibility that the one-story house would look like another "ranchburger." As with the modulated walls, the shapes of the roofs help indicate the different functions: single-pitched roofs over the bedrooms, a pyramidal one topping the living room and

OPPOSITE: A circa 1862 rooftop finial is installed as a piece of sculpture in the dining area. The brick floor, French doors and plants contribute to the indoor-outdoor character. Gustav Stickley chairs and table.

ABOVE: Gwathmey planned the kitchen as an "open, participatory space." A circa 1875 folk art horse-head mold complements the mahogany cabinetry and the stone countertops. The lamps carry over from the gallery.

an elongated glass gable for the gallery skylight.

The pyramidal roof hovers above the living room, effecting a sheltering hut. Its thickly textured, sloping timber-frame ceiling gives the room a sense of both spaciousness and security. The architecturally discerning eye might also appreciate the manner in which the heavy square base of the roof's pyramid appears to float over the curved window wall.

Dramatic spatial punch also occurs in the skylit gallery connecting the public areas—living room and dining area on one end and gym on the other—with the bedrooms. As Spielberg observes, "The width of the gallery and the amount of light transmitted through the skylight make it my favorite part of the house. And, unexpectedly, it's cool in the midday heat of July." Gwathmey and project architect Jose Coriano saw the gallery as important in unifying the organization of the rooms. "It's like a village, where each programmatic element is articulated, and the spine, acting as a mews, holds the buildings together," Gwathmey explains.

Opening off the gallery are the children's bedrooms and the two master bedrooms. Since each master bedroom has its own fireplace, window seat and outdoor terrace, along with its own bath, the accommodations resemble bungalows at a resort. On the other side of the gallery, Gwathmey designed the children's bedrooms as enclaves, with four bunk beds abutting snugly at a corner. "They're meant to be compact, cabinlike spaces, where there is a sense of sharing and of community," he says.

The architecture of each of Spielberg's residences, which include his Mediterranean-style Pacific Palisades house (see *Architectural Digest*, May 1989) and guesthouse (see *Architectural Digest*, April 1994), as well as the East Hampton farmhouse complex, borrows greatly from the vernacular of the region. Yet the interiors are all dominated by Arts and Crafts fur-

nishings, supplemented by American folk art and the occasional Vienna Secession and Art Déco piece. Interestingly, maintaining the thematic mix in the different architectural idioms proves to be successful, as does combining different periods of furniture that share a simplicity and straightforwardness of form. "Folk art and country furniture work well with Arts and Crafts," Leff says, citing the nineteenth-century rooftop finial installed as a sculpture in the dining area, the plank-top sofa table in the living room and the Stickley-style beds in the master bedrooms.

"Since Arts and Crafts furniture can be strong and powerful," Leff says, "and the house is low and horizontal, I tried to keep the mood somewhat soft and romantic." This she did with a palette of pale green, peach and teal blue. "Naomi has one of the best color senses of anyone I've met," says Spielberg. "She'd make a fine cinematographer."

Leff, who was assisted by Virginia Cornell, was Gwathmey's choice for the interiors because "we could have

ABOVE: "It was conceived as a miniature house," says Gwathmey of one of the master bedrooms, which opens to its own terrace. An antique blanket chest rests on a custom-woven rug by Elizabeth Eakins. The window seat pillows are covered with J. Robert Scott fabric. Tiffany lamp at right.

OPPOSITE: Gwathmey designed the exercise room, placed away from the main living areas at the west end of the gallery, as "a loft, accommodating a variety of equipment," he points out. The audio-video wall is built-in; Patterson, Flynn & Martin carpet.

a dialogue," he says. "It's not about my taste versus your taste. But it is about how to reconcile various points of view. The only thing I asked of Naomi was to underdo it a bit—to edit the pieces and support the architecture."

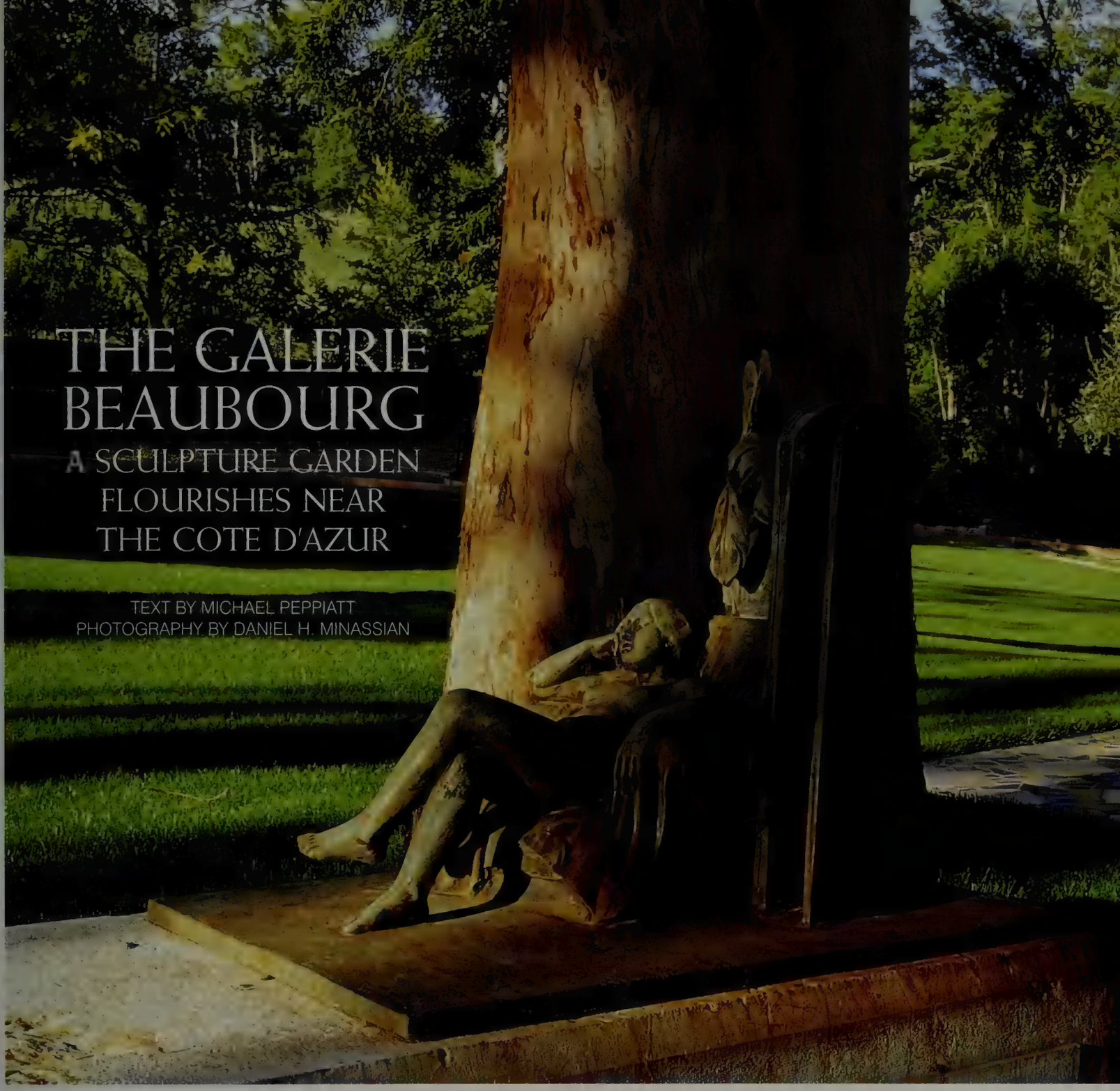
The architectural expression appears to have hit the right chord with the owner. As Spielberg puts it, "Charlie has dared himself to be different with both the barn and the guesthouse. I think he has surprised a lot of people in the architectural community by showing he is a designer of many personalities."

For their parts, the architect and the interior designer recognize the value of having a client as creative as Spielberg. "Working with Steven is great because he is visual, yet he also believes in collaboration," says Gwathmey. Adds Leff, "People like Steven understand the discipline it takes to keep from losing the idea along the way, so that you end up with something that has integrity and a certain amount of purity." In other words, good architecture. □

"The children's bedrooms are about intimacy and a sense of sharing," Gwathmey says. LEFT: A Matthew Imperiale rug is the focal point in a children's bedroom, where the bunk beds meet in ship's-cabin style.

"The guesthouse completes the framing of the site by the architecture," Gwathmey comments. BELOW: The dining area of the guesthouse looks southward across the terrace and lawn to the Spielbergs' main house, which the family has dubbed Quelle Barn.

"It's kind of an inversion," notes Gwathmey of the bowed projection of the living room onto the terrace. "You feel like you could be outside of the building." Random-width oak planks, tongue-and-groove cedar siding and the fireplace brick maintain continuity with the exterior. A pair of Josef Hoffmann chairs near the fireplace and, at left, a Dirk van Erp lamp behind the sofa are part of the Spielbergs' collection of Vienna Secession and Arts and Crafts furnishings.



THE GALERIE BEAUBOURG

A SCULPTURE GARDEN FLOURISHES NEAR THE COTE D'AZUR

TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY DANIEL H. MINASSIAN

Paris contemporary art dealers Pierre Nahon and his wife, Marianne, chose the Château Notre-Dame-des-Fleurs in Vence in southern France to house their Galerie Beaubourg.

OPPOSITE: Sculptures by Louis Cane and Arman punctuate the north courtyard adjacent to a pond centered by a Mimmo Paladino fountain. ABOVE: *Woman Sleeping*, a 1988 bronze by Brigitte Baumas, rests under a tree.

One of the most recent additions to the south of France's rapidly evolving art world is the Galerie Beaubourg, which opened two summers ago on an estate in Vence, an ancient hilltop town less than an hour's drive inland from Nice. Set in a spacious nineteenth-century house that carries the picturesque title of Château Notre-Dame-des-Fleurs, the new gallery looks down over fields of lavender and olive trees toward the Mediterranean. It is also surrounded by terraced gardens large enough to easily accommodate some forty works of sculpture, many of them on a monumental scale.

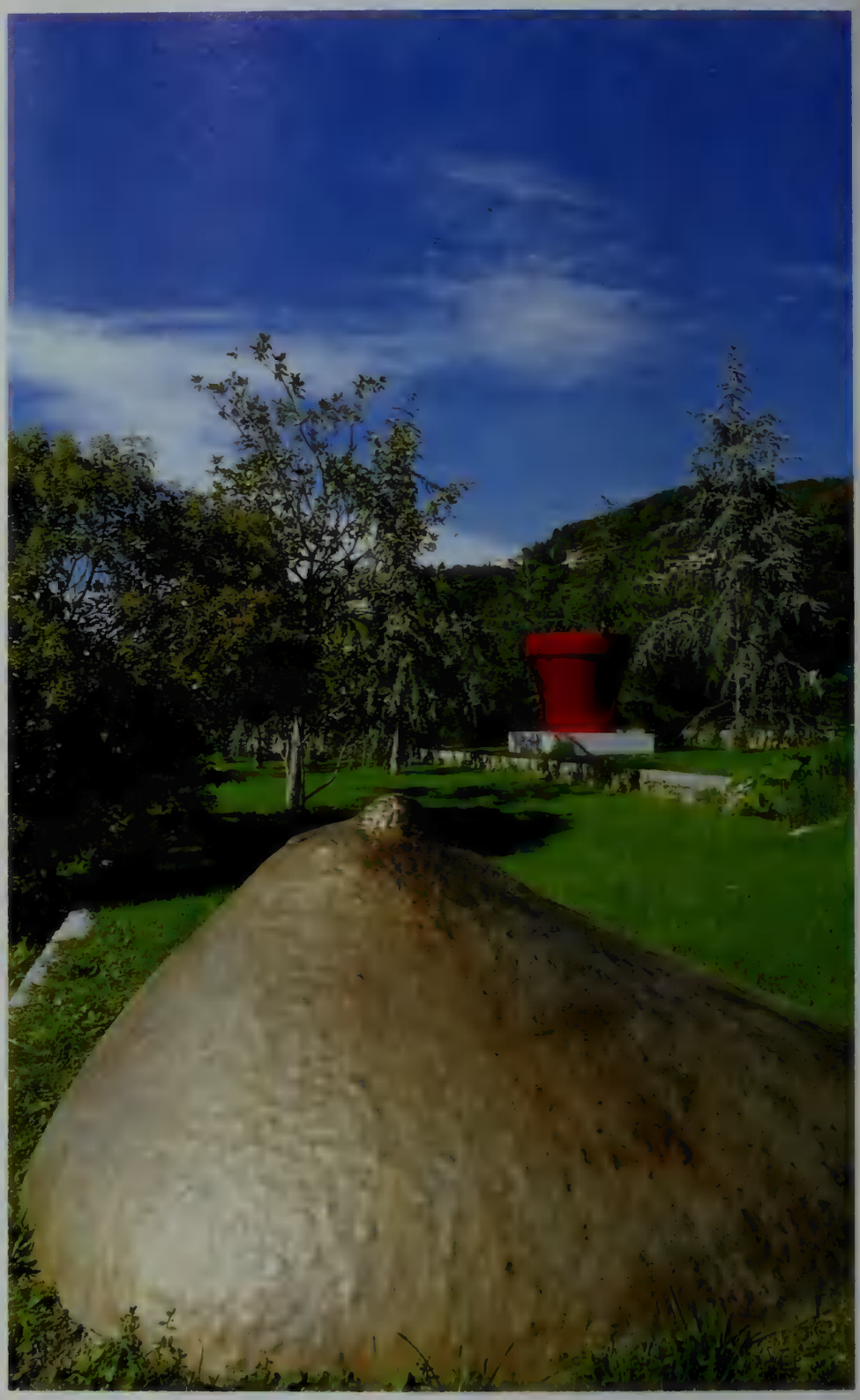
The person behind the new venture is Pierre Nahon, an art dealer who has run a successful gallery in Paris for the past twenty years. With his wife and partner, Marianne, he has managed to gather a variety of highly individualistic talents under his banner, ranging from César to Frank Stella, and he has put on many stimulating and unusual shows at his

space near the Centre Pompidou on the Right Bank. It is to the Nahons' credit that they have not only succeeded in surviving a particularly difficult period in the art world but have continued to exhibit lesser-known artists, such as Dado and Pierre Klossowski, at a time when art dealers are necessarily wary of taking risks.

"Paris has advantages, but it's hardly the best place to relax and reflect about art," says Nahon. "People are always worried about parking their car or getting to their next appointment, so no one really manages to look at things properly or build up new relationships when they go to the galleries. Here at the château the pace is different; it's slower, and that's vital."

Although the south of France does not lack large houses set in attractive gardens, the Nahons searched extensively before they found their ideal. Notre-Dame-des-Fleurs itself was built on the foundations of a twelfth-century Benedictine monastery by a prosperous perfumer from nearby Grasse, and the house still contains a chapel dating back to medieval times. "What swayed us in favor of the property was quite simple in the end," Nahon reminisces. "I remember thinking instinctively as we walked through the gardens how fantastic these terraces would be for a big, mixed show of sculpture.

"That's just the sort of thing you can't do well in Paris," he continues. "Sculptures need plenty of breathing space, and they war with each other unless they get it. Scale is all-important, of course, and here you've got all kinds of possibilities for large pieces and plenty of places where smaller works can go without being dwarfed. It all came together at once, with our plans for the interior and our ideas for transforming the garden developing at the same rhythm." With characteristic determination, Nahon had decided to open by the summer of 1993, and in mid-July the new gallery and



The 19th-century residence sits amid nearly five acres of terraces and plantings in a landscape filled with sculpture. ABOVE: Set beyond *The Breast*, a 1970 bronze by César, is Jean-Pierre Raynaud's *The Pot*, 1963. OPPOSITE: Niki de Saint-Phalle and Jean Tinguely's sculpture *The World*, 1989, rises from one of the château's many terraces. St.-Jeannet, a mountain that towers above Vence, provides a dramatic background.

the sculpture gardens were officially inaugurated. By the end of the summer no fewer than twenty-five thousand visitors had been recorded.

The sculpture gardens themselves spread over almost five acres with views to the craggy mountains around Vence and the slopes leading southward to the Mediterranean. Perfume is the region's prime specialty, and the air is subtly scented by roses, carnations, violets and mimosa. Chestnuts and planes, orange trees and cypresses provide a further background of natural beauty.

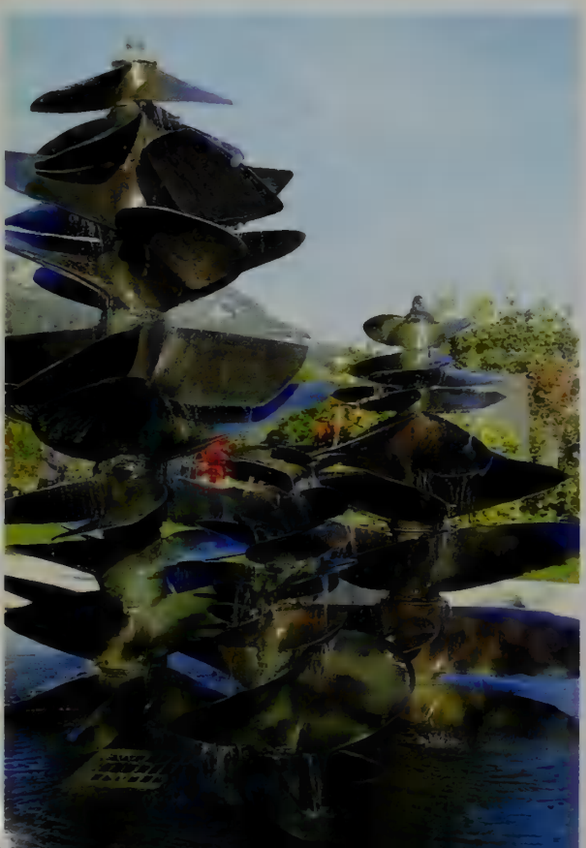
Of the pieces exhibited on the various terraces leading down from the house, the fountain made out of a mass of steel boat propellers by Arman stands out as a central work that helps to articulate the grounds. Not far from the fountain, with its cooling trickles of water, stands [illegible] *Centaur*, a complex piece that conveys [illegible] verve with Gallic truculence [illegible] ten years ago by César. Another part of the garden plays host to his [illegible] *The Breast*, which he produced [illegible]

The exuberant fantasies of Niki [illegible]

"We only opened two summers ago," Pierre Nahon says, "but people know we're here and make the trip." ABOVE: François-Xavier Lalanne sheep are clustered in the south garden.

The residence was constructed on the ruins of a 12th-century Benedictine monastery. "The spaces both in and out of the château are perfect for showing art," explains Nahon. OPPOSITE: César's *The Centaur*, 1983, stands on a pedestal on the front terrace.

ABOVE: Niki de Saint-Phalle's *The Moon*, 1993, whose mirrored tiles reflect the sun, gazes toward the sky. BELOW: Arman created his *Turbo*, 1985, out of a group of massive steel boat propellers. Several of his works are displayed at the gallery. "Visitors can spend the whole afternoon wandering between the gallery and the gardens, and that gives them the time to come to grips with art that may be totally new to them," says Nahon. OPPOSITE: *Galileo's Table*, 1990, is by Julian Schnabel.



Saint-Phalle release sensations as effortlessly as multicolor balloons into the blue sky. But as afternoon shadows from the plane trees lengthen and the cicadas take up their mesmerizing chant, the moment seems ripe to ponder *Galileo's Table* by Julian Schnabel or *Discus Thrower* by Mimmo Paladino. "From day to day some of these pieces may be sold and we will have to find replacements," says Nahon, patting one of François-Xavier Lalanne's well-rounded sheep fondly on the head. "For me that's part of the fun of the gardens, because I always have in mind how I might include new sculptures and change the overall chemistry between them. In that sense, having a gallery rather than a museum or a foundation is more vital, because you are obliged, if you want to enjoy any kind of commercial success, to keep things moving.

"In addition, we're very lucky to have several places of artistic interest in the vicinity, such as the Maeght Foundation a few miles away and the Matisse Chapel in Vence," he continues. "That helps to bring people here as well. When they come, I've noticed, they make a beeline for the gardens, particularly those individuals who are down in the area on holiday. It must have something to do with the marvelous weather. Visitors can take the time in this climate to get to know works of art without losing the feeling they're on vacation. They can soak up knowledge while they're soaking up the Mediterranean light." □

As Mexico City continues to swell, adding to the pollution and congestion that bedevil daily life there, people who live and work in the city look for escape. Over the past decade, the colonial mining town of Valle de Bravo, seventy miles west of the capital, has become a Mexican version of East Hampton: a fusion of natural beauty within easy reach of urbanites. While carefully controlled development has transformed the lakeshore, new restaurants have opened in the old town and artists have taken up permanent residence.

When Guillermo and Olga Mascareñas acquired their half-acre plot in Valle de Bravo, they asked an old friend, Mexico City architect Manolo Mestre, to design a weekend retreat for them and their three children. "Our apartment in the city is small, and our children spend the week being shuttled around in traffic," says Guillermo Mascareñas. "This house has changed our lives."

Mestre has designed twenty-seven houses in Valle de Bravo during its resurgence. By adapting the vernacular tradition to the present-day needs of his clients, he has helped shape the design character of his favorite town.

Valle de Bravo's colonial core was largely abandoned when the mines were exhausted in the 1890s. In the 1940s a river was dammed to flood the valley and generate hydroelectric power for the capital. A church and other old buildings can still be glimpsed at the bottom of the artificial lake, which extends from below a jagged cliff called La Peña south to the foothills of Cerro Gordo. The 6,000-foot altitude and summer rains temper the hottest sun, and the clear air reminds older residents of the way Mexico City was decades ago.

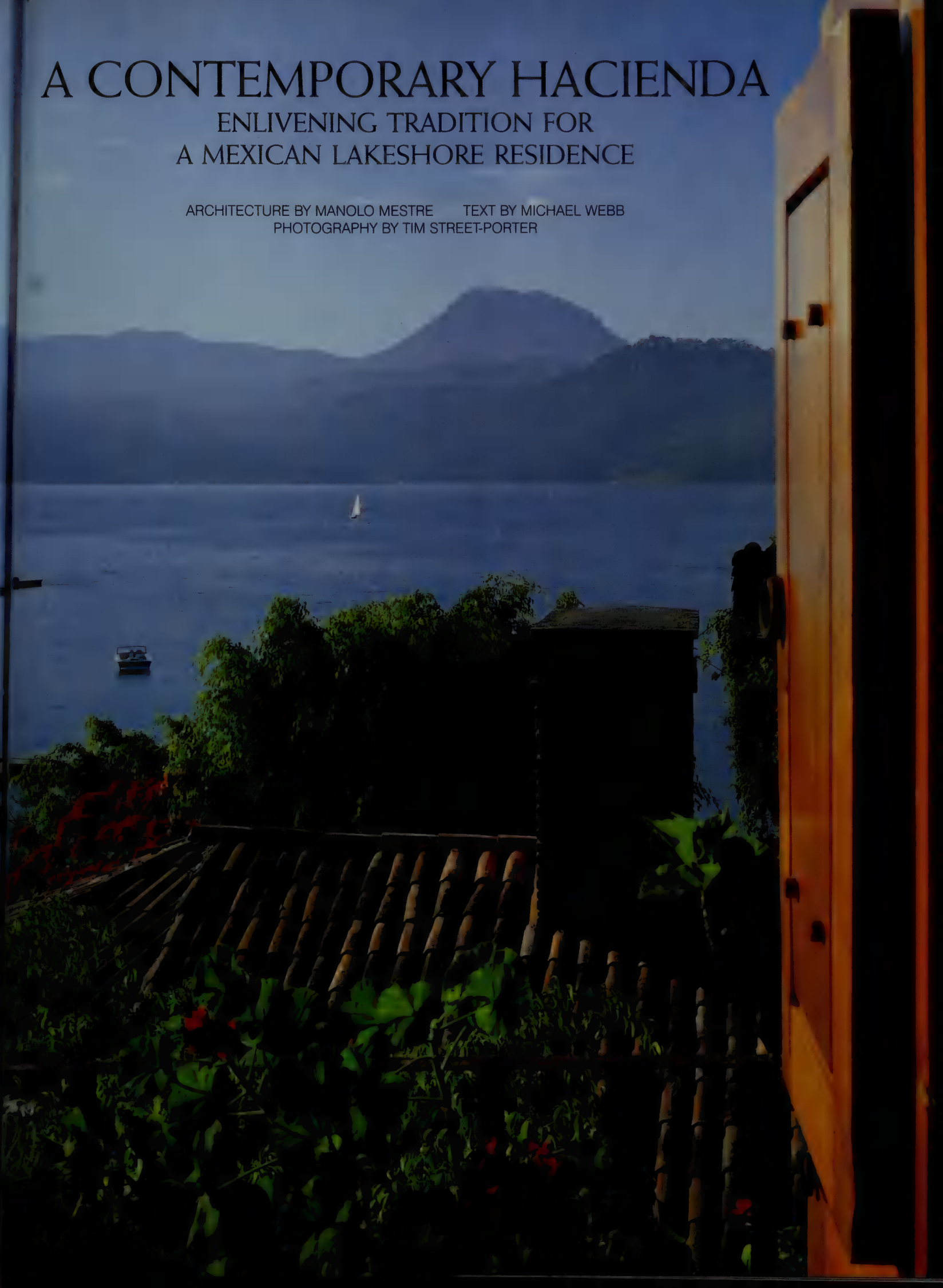
The Mascareñases wanted a house

Manolo Mestre designed a tile-roofed retreat for Olga and Guillermo Mascareñas and their children on the lakeshore in Valle de Bravo, "one of the nicest weekend destinations for Mexico City residents," the architect says. Cerro Gordo ("Fat Mountain") is viewed from the master bedroom balcony.

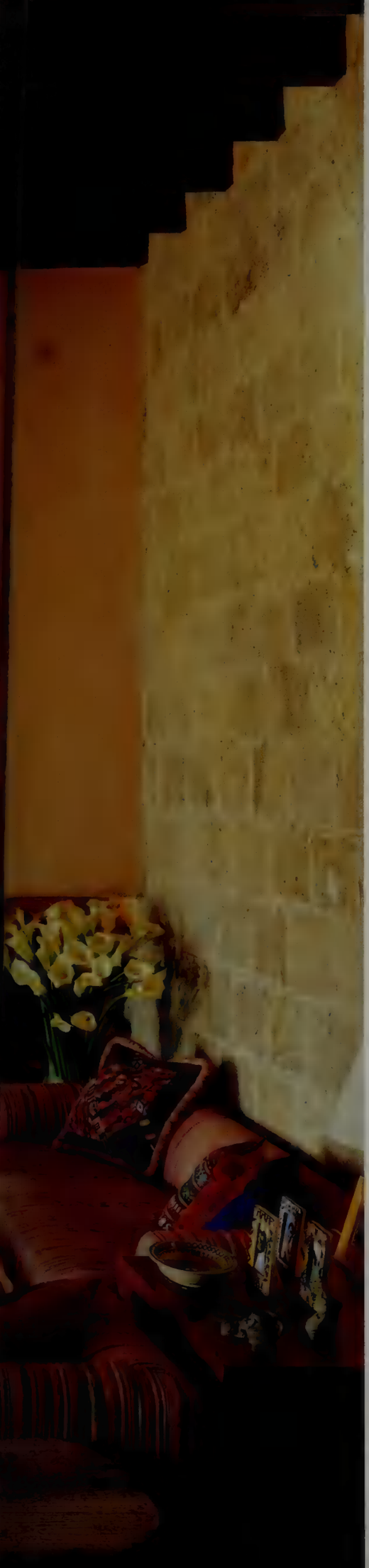
A CONTEMPORARY HACIENDA

ENLIVENING TRADITION FOR A MEXICAN LAKESHORE RESIDENCE

ARCHITECTURE BY MANOLO MESTRE TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY TIM STREET-PORTER



The stucco-and-wood house, which wraps around the pool in what the architect calls "an embracing plan," is integrated with the surrounding architecture, while trees and plantings provide privacy from the hillside. Clerestory windows below the wood roof beams capture the southern sunlight for the living room.

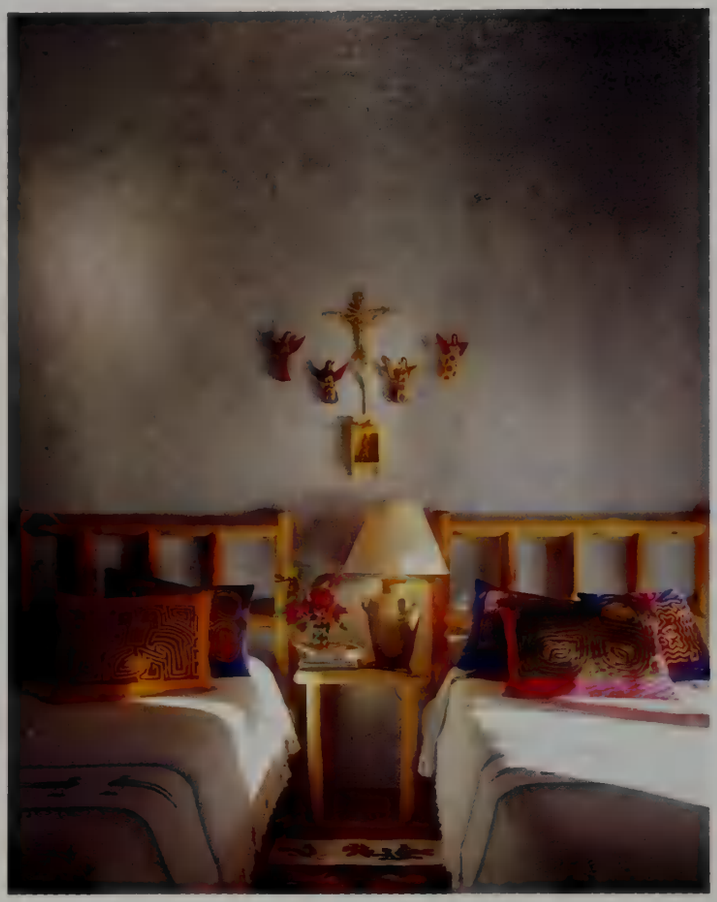


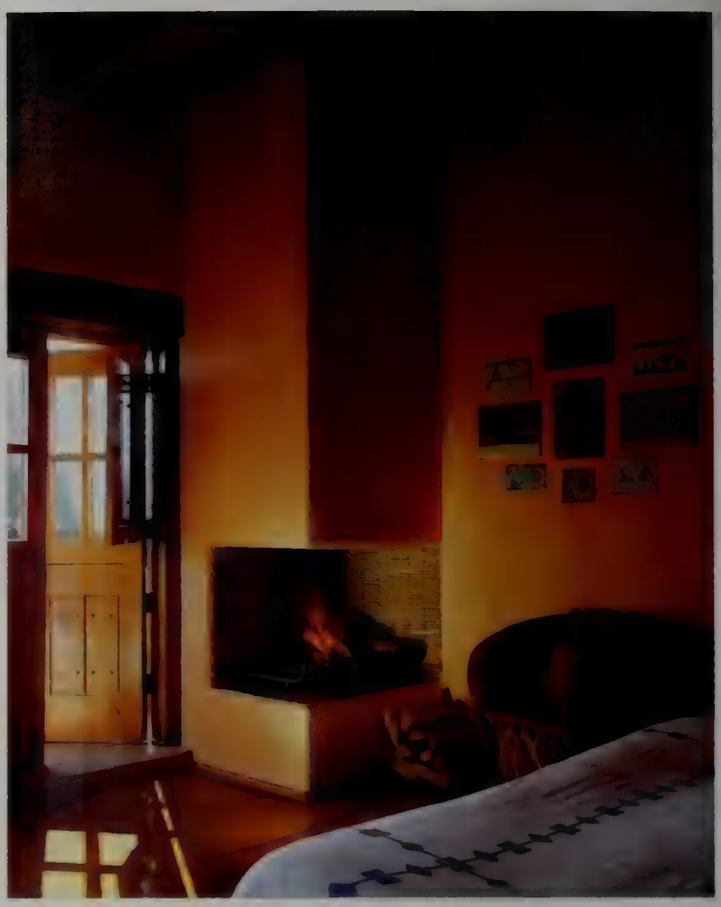
"The Mexican people have always had a preference for materials in their raw state," Mestre notes. LEFT: In the living room, a wall made of blocks of tepetate—a machete-carved stone—abuts a bare plaster ("It has a sensual, handmade quality") wall. A trough that was used to grind cocoa beans stands behind one of the Mestre-designed sofas. ABOVE: A pair of ceramic pots on wrought-iron stands flank an 18th-century carved wood chest in the dining room. The rustic colonial piece, which sits on a wrought-iron base, belonged to Olga Mascareñas's family. "Olga's niche is very feminine," says Mestre. "Her blue-glass objects transmit a strong, soothing color to the entire room."

where they could spend most of their time outdoors and entertain informally. The challenge for the architect was to create a sense of both openness and enclosure on a low-lying, waterlogged site in a shallow canyon at the edge of the lake. He raised the house about ten feet above the springs that run through the canyon and tucked a boathouse beneath the garage that opens off the entrance level. Earth was trucked in to make a lawn that extends from the pool terrace and steps down to a retaining wall.

To achieve privacy, Mestre laid out the living and sleeping areas along the north and west sides of the property as two arms of an L-shaped house, with the entrance at the junction. Plantings screen out the little harbor to the east and convey the illusion that the house is suspended high above the lake. The plan capitalizes on the view, allowing each room to open onto the pool terrace. It also maximizes exposure to the sun, so that the house dries off quickly after summer showers. Broad eaves shelter expansive openings from the elements; an outdoor hearth warms the terrace on chilly nights. "You can always step out and experience nature, as a change from the closed life of the city," Mestre says.

"With this house I was trying to put a contemporary spin on a hacienda," says the architect. "I believe you should integrate a house with its surroundings and not have it stand out." The local building code required a wood frame and roof tiles. Mestre used tepetate, a soft stone that is hewn





ABOVE: "The unusual color and the look of transparency are reflections from the pool outside," observes Mestre of the children's bedroom wall. The *molas* on the pillows were made by Cuna Indians off the coast of Panama. Pedro Olvera designed the pine headboards; the bedcoverings are from Oaxaca.

"In this country we regard color as a privilege," Mestre points out. "People are not scared of bright rooms as they tend to be in other places." ABOVE: A grouping of tin-and-copper ex-votos decorates the pink wall in the master bedroom, where small terra-cotta bricks line the corner fireplace.

with machetes, and colored stucco for the walls. The hand-carved beams, floors and joinery are of pine, and the terrace is paved in terra-cotta tiles.

Mestre's love of natural materials dates back to childhood. He recalls making model houses and bridges of mud, and hanging out with the masons who were building neighboring houses. "My grandmother told me that I should become an architect, but I wanted to be a bricklayer," he says. "It seemed more fun to be outside doing things than spending the day in an office." He studied architecture, all the while cultivating a certain wanderlust. "I travel as much as possible," he says. "To Spain, North Africa, South America—wherever I can learn something of the traditions that influenced Mexican architecture."

Several years ago Mestre opened a store, El Ahuehuete, in Valle de Bravo, to create an outlet for the beautiful objects he would pick up on his journeys. It was from these finds that he furnished the Mascareñases' house: Drawing on their taste for Mexican history, he selected choice pieces of pre-Columbian, colonial and contemporary folk art. "The store gave me an opportunity to encourage artisans who made things in traditional ways, using techniques that are dying out," he says. "But I was never there and couldn't find anyone to care for it as I would have liked to. So now it's closed."

Another project that has been neglected for lack of the architect's time is his own house in Valle de Bravo. Mestre hopes eventually to build near the Mascareñases on a site that commands a one-hundred-and-eighty-degree panorama of the lake. He wonders whether work and travel have become too much of a focus and thinks back to a conversation he had with the great Mexican architect Luis Barragán just before he died. "I asked him what I needed to be a good architect," Mestre remembers. "He said, 'The only advice I can give you is, don't isolate yourself.' I bring my experiences to every project I do. But I always try to capture the spirit of the people who are going to live there." □

"We live very casually here," says Olga Mascareñas. "If we invite ten to lunch and [illegible] arrive, there's room for everyone." OPPOSITE: *Equipales*, which surround the table on the pool terrace, are the chairs used throughout the house. As a "nod to history," Mestre created a stone-and-slate border in a Mixtec-key pattern to separate the terra-cotta floor tiles of the terrace and the dining room.

PACIFIC HEIGHTS GEORGIAN

A SAN FRANCISCO TOWN HOUSE'S EAST COAST AIR

INTERIOR DESIGN BY PAUL VINCENT WISEMAN
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY CHRISTOPHER IRION

When a young family moves into its first house, elaborate decorating schemes often are short-lived, thanks to the remarkable talent of children, pets and toys for making their mark on their surroundings. Tricycle wheels gouge the baseboards, crayons and hardened dabs of glue add texture to the broadloom, and the time-honored blend of dog hair, muddy tennis shoes and ballpoint ink gives a patina to the upholstery.

Saner parents unfocus their eyes and remind each other that genteel shabbiness is considered highly desirable, even preferable, in some of England's most stately homes. Only occasionally, usually when they have just stepped barefoot on a small metal utility vehicle, do they consider the aesthetic possibilities of that day when the last kid decamps and the dog moves to the country house.

That was the case in a handsome Georgian-style town house in San Francisco. The current owners were hardly more than newlyweds when they moved in after arriving from the East Coast. As renters the first five years, they could alter little about the house. After buying it, they concentrated more on their growing family than on valances and wallcoverings.

The house was designed in 1932 by San Francisco architect Gardner Dailey, who is best known for his clean-lined, modern residences of the forties and fifties. It is one of his last traditional designs, and its classical proportions and detailing required few structural changes.

The couple were also fortunate in having the kind of families whose hand-me-downs included American and English antiques. These pieces harmonized well with the Neoclassi-

"It's unusual in San Francisco to see such pure Georgian style," says Paul Vincent Wiseman of a 1932 town house he designed in Pacific Heights. "Most houses were constructed right after the 1906 earthquake in a heavy-handed Edwardian architecture. They don't have the nice proportions of this later building." LEFT: The entrance hall displays the original paneling and wrought-iron railing. Old World Weavers bench fabric.

GEORGES BLANC

"We didn't alter the Neoclassical detailing," notes Wiseman. "The design is only a matter of colors, paint, lighting." OPPOSITE: Wiseman selected yellow for the living room walls because "it's the wife's favorite color" and used yellow Old World Weavers silk stripe taffeta draperies. Lee Jofa linen velvet covers the sofa. Embroidered pillows from the Lotus Collection.

ABOVE: "The first thing I showed them—before we even knew where we were going with the interior—was an eighteenth-century Chinese silk-embroidered bedcovering," says Wiseman, who draped the piece—from the Lotus Collection—over a side table. "The greens, yellows and reds in the living room came from that." Clarence House woven fabric on chair.

cal features of the house and lent substance to a cheerful palette of bright, clear blues and yellows.

"When we first moved in I got help from a decorator here in San Francisco," says the wife. "After that I would call one of my oldest friends, living in Connecticut, anytime I needed something, and she would do whatever had to be done. I found my own upholsterers and curtain makers."

Recently, however, the owners decided to make some major changes. The children were growing up, and the number of pets had dropped from four to two. The wife's parents had died, and she was dividing up the contents of a huge residence back East.

"When I suddenly realized that an entire moving van of stuff was about to arrive, I knew I was going to need help," she says. "The furniture that was coming wasn't museum quality by any means, but it was better than the things we had."

Help arrived in the form of San Francisco designer Paul Vincent Wiseman. "I had seen some photographs of a Japanese interior that he had done," the wife recalls, "and I remember saying, 'If I ever wanted to live in a Japanese house, that's the way it would look.' "

Although it was an Asian-style space that attracted her attention, Wiseman sums up his approach as "appropriateness." "You have to take into consideration the architecture, the climate, the environment, the client's age and lifestyle," he explains. "Every job has to reflect the client. You shouldn't be able to walk in and identify us.

"In this case the challenge was to make the house look as if it hadn't been decorated at all," Wiseman says.

For the husband's library, Wiseman and his associate Douglas Durkin created keystone-arch bookcases and finished the walls in a parchment glaze. "We looked at his things —leather-bound books, duck decoys and ship models—to set the tone," notes Wiseman. "The architecture relates to the rest of the house." Clarence House sofa and corner chair fabric. Trims are from Brunschwig & Fils; wall lights are from Phoenix Day.

"It was definitely not one of those jobs where you put in everything down to the last ashtray." Anything new had to fit seamlessly with what the family already had, as well as the treasures en route from back East.

The wife was outspokenly opposed to what she referred to as the "affectations" of modern decorating. When Wiseman suggested putting a Japanese screen behind a living room sofa, she denounced the idea as too contrived. Instead, she and her husband found a large portrait of an English gentleman to fill the space. It's one of several ancestral portraits in the house—"someone else's ancestors, not ours"—she notes.

There was room for compromise, however. Although she originally de-

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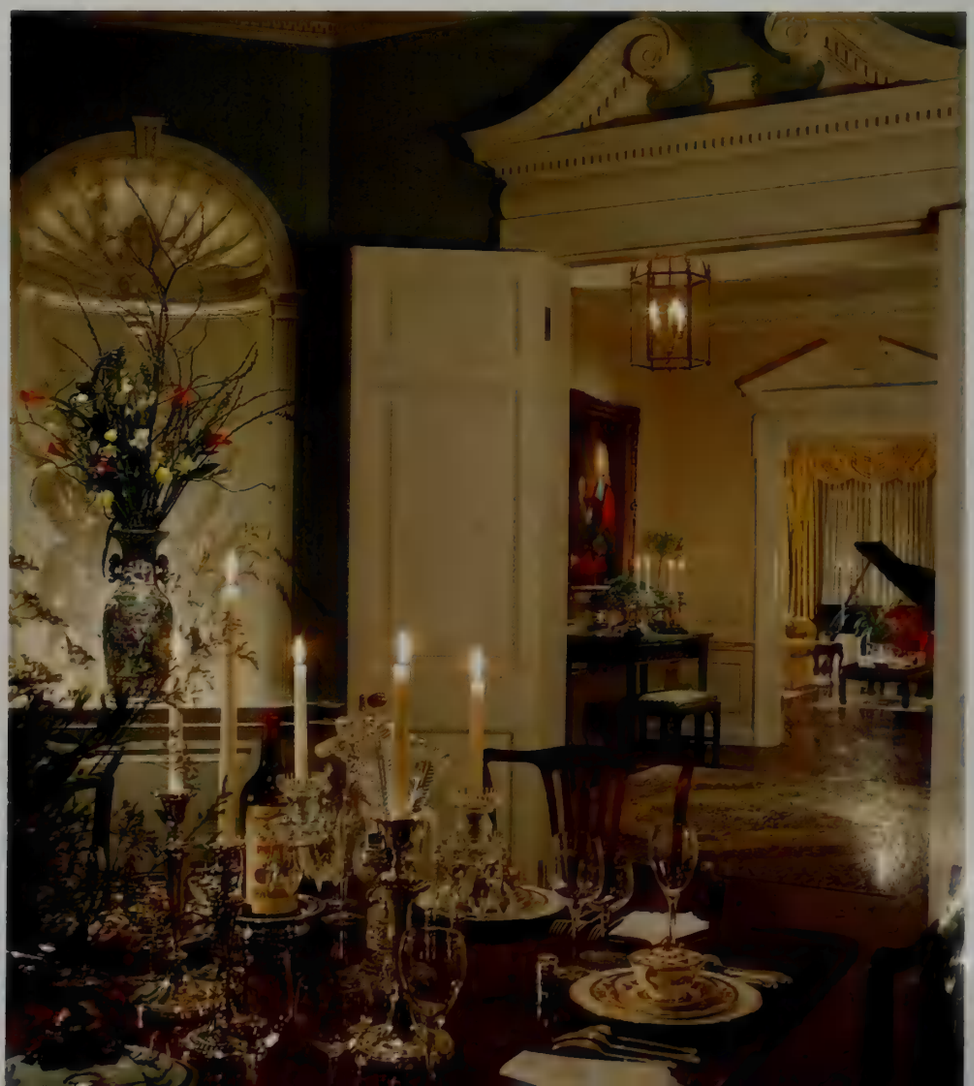
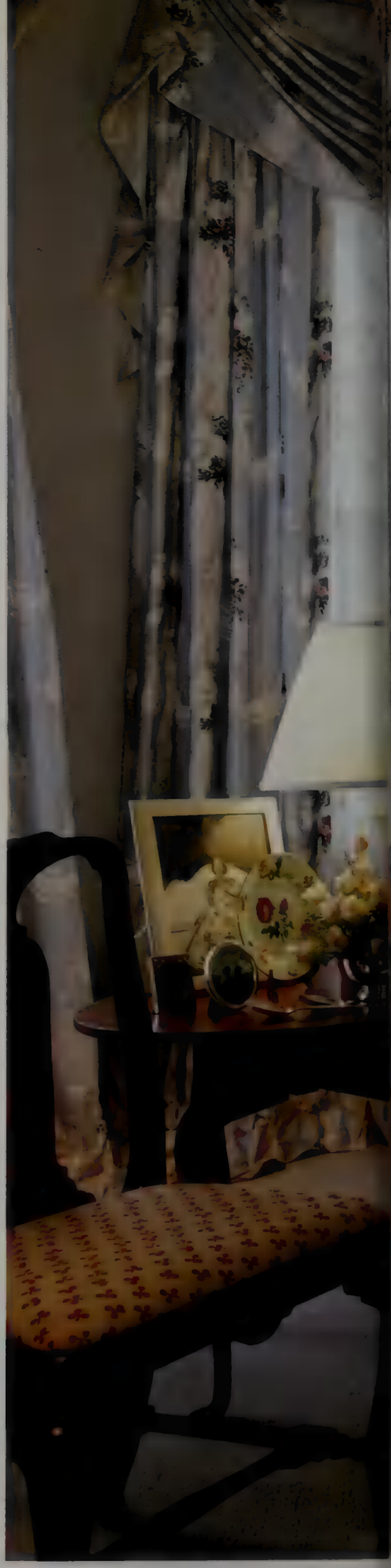
ABOVE: An assemblage of vintage spectacles, sommelier's cups and a decanter set crowds a Regency table. BELOW: Wiseman preserved the dining room's 1930s overdoors and shell niches and added an English pedestal dining table of the same era.

RIGHT: "The bedroom has great southwestern light, so we chose lace curtains to filter the afternoon sun," says Wiseman. The bed skirt and drapery fabric's lace motif refers to the curtains. Cowtan & Tout fabrics on chairs and ottoman. Stark carpet.





PRUDENCE CUMING ASSOCIATES

PRUDENCE CUMING ASSOCIATES

LEFT AND ABOVE: *Bellpull*, English, circa 1850. Beads, cotton and brass; 56" x 5". During the Victorian period, when techniques for processing very small, or "pound," beads were refined and it became easier to drill holes into semiprecious stones, artisans incorporated beadwork designs into patterned and freehand embroidery to cover an array of domestic objects for the parlor. Kenneth Neame Ltd., London.

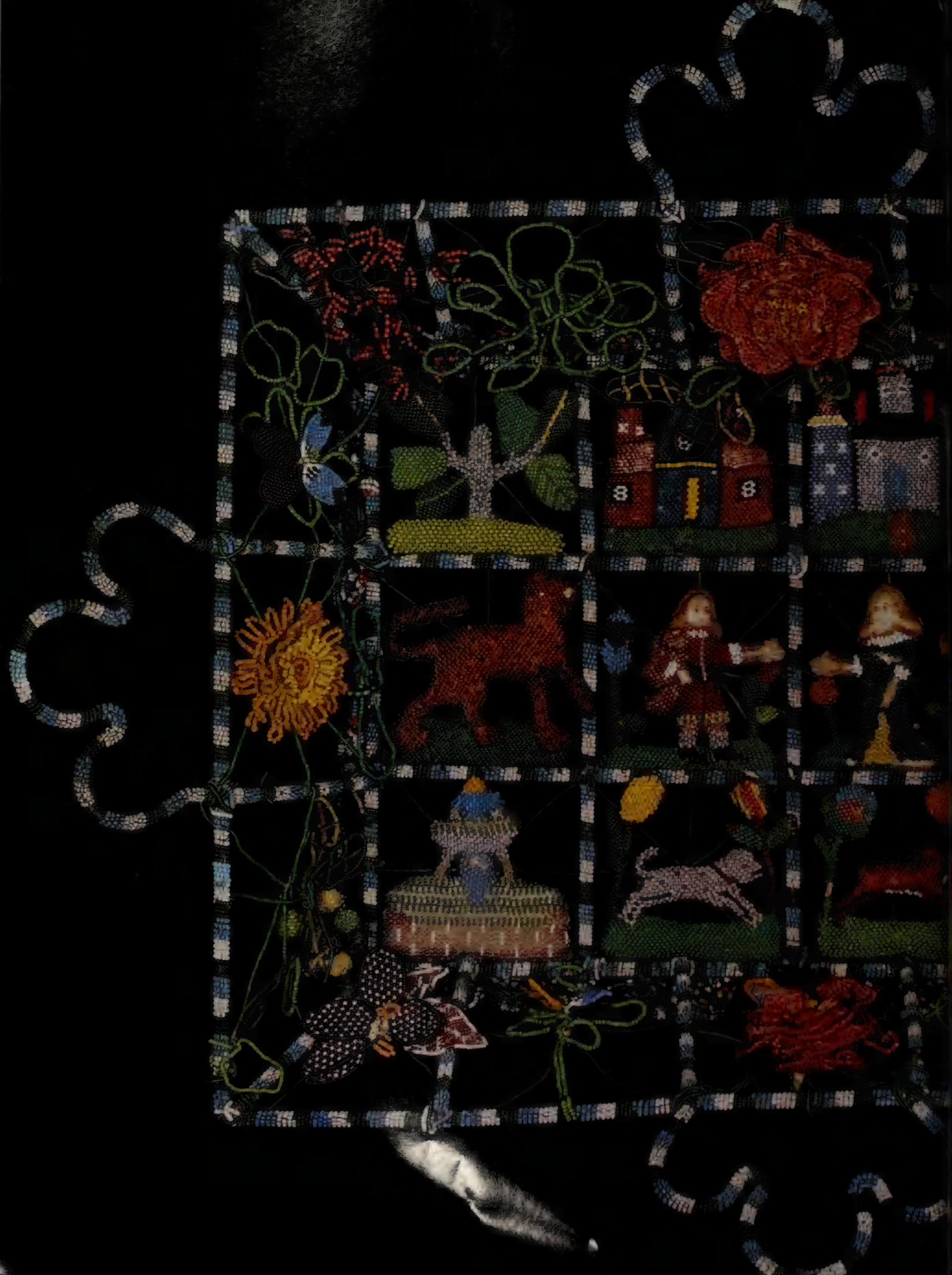
ANTIQUES: EUROPEAN BEADWORK

THE GLEAMING INTRICACY OF AN AGE-OLD CRAFT

TEXT BY JEFFREY SIMPSON

When the Dutch bought Manhattan Island from the Indians for the equivalent of twenty-four dollars, much of the sum was made up of beads, and ever since, beads have commonly been thought of as worthless trinkets—if not an outright con. For several centuries, however, from the late 1500s to the early 1900s, glass beads were an important part of the world economy, often used as a form of hard currency. For instance, a box of bead samples made in 1704, now in the British Museum, indicates exactly which colors and sizes could be traded for slaves, gold and ivory. And in the New World, where glassmaking was unknown, the first conquistadores' offerings of beads seemed godlike gifts indeed.

Table Leaf and Stand, Johann Michael van Selow, Germany (Braunschweig), 1760–70. Beads and wood; 30" high. A rendering of a Baroque garden thought to be modeled after the Hanover court was formed from thousands of glass beads in six colors set into a "Braunschweiger" table. Bernheimer Fine Arts Ltd., London.



PRUDENCE CUMING ASSOCIATES

ABOVE: *Basket*, Suzanna Gascoigne, English, 1660. Beads and fabric; 11½" x 16". Beadwork baskets in the Restoration style, in which plants, castles and animals surrounded a figural scene with a man and a woman in contemporary dress, were popular from 1630 to 1680, during the Stuart period. Tessier, London.

Part of the appeal of beads, of course, is simply that they are pretty. When used as embroidery in all of their infinite, gleaming variety, they make a surface that reflects the light in glittering points of color. For this reason, from the time the craft of bead making was revived during the Renaissance, beadwork embroidery became popular throughout Europe.

The use of beads on clothing probably dates back more than ten thousand years in Egypt, and examples have been found in Egyptian tombs from thirty-five hundred years ago. As early as the thirteenth century, glassworks in Venice were using the ancient techniques of glassmaking developed in the Near East. Because the process of making glass was a closely guarded secret, however, the amount that could be taken away

LEFT: *Basket*, English, circa 1660. Beads and metal; 13" x 17½". Detached beaded flowers were applied to an openwork wire tray probably used for baby linens. Common 17th-century motifs included the king and queen, along with the stag and lion, which represented the crown. Cora Ginsberg, New York.

HANS LORENZ

OPPOSITE: *Table*, French, 1760. Beads and wood; 24½" high; top: 15" x 18½". By 1750 beads were made in many French cities, such as Nevers, Dangu and Villiers. Though 18th-century examples are rare, the glass beads on surviving pieces generally retain their shape and hue. William Redford, London.

ABOVE: *Mirror*, English, circa 1680. Beads and mahogany; 35" x 29". Beadwork first became fashionable in England in the Stuart period, when the production of beads in Venice, Bohemia and the Netherlands peaked. Borrowing the patterns of needle- and stump work, beadworkers set their designs into satin before tacking them into mirror frames, boxes and cabinets. Pembroke Antiques, Williamsburg, Virginia.

from the Venetian Republic was controlled. And until the middle of the sixteenth century, Venetian glassworkers themselves were forbidden to leave or set up a glassworks elsewhere on pain of death. Nonetheless, the first one arrived in England in 1549 and established a glasshouse in Crutched Friars. Around the same time, what would become the vast Bohemian glass industry had a similar beginning, and Holland was a glassmaking center (also started by renegade Venetians) between about 1608 and 1680.

One indication of the productivity of the glassmaking centers was that by 1606 there were 251 bead firms listed in Venice alone, writes Lois Dubin, author of *The History of Beads*; by 1764, forty-four thousand pounds of beads were produced weekly at twenty-two Venetian glasshouses. The beads were of different kinds, made according to arcane and ancient practices. Even beads for embroidery, which tended to be uniform in color, came in a wide variety of sizes and types. Customs records in England show that between 1604 and 1776, beads were imported by the gross, while bugles—which is usually understood to refer to long tubular beads—were measured by weight. Around the turn of the seventeenth century, forty thousand pounds of "Great Bugles" were imported to England in one load. Joan Edwards, whose *Bead Embroidery* is the definitive work on the subject, says that such a load was probably intended for use in the African trade of slaves and ivory.

By the early seventeenth century the beads being imported into England in large quantities for trade began to be used also for embroidery on decorative objects, creating the "Stuart beadwork" popular between 1630 and 1680. Joan Edwards compares Stuart beadwork to embroidery on clothes in medieval Europe, particularly during the thirteenth and fourteenth centuries, and calls it "harsh" and "garishly coloured" beside the elegant silk and gold needlework of the period. On the other hand, a *Metropolitan Museum of Art Bulletin* article, "English Embroideries of the Stuart Period," describes a beadwork basket from the third quarter of the seventeenth century as "quite as finished in detail as the more easily handled silk embroideries," and goes on to say, "So perfect is the workmanship that it lends credence to the possibility that it was made for the layette of a royal infant." Stuart baskets, mirror frames and small boxes (known as caskets) tend to be relatively durable because the beads were often strung on a wire framework rather than being embroi-

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When used as embroidery, beads make a surface that reflects the light in glittering points of color.

COURTESY STUDIO

JAPANESE MODERNISM

BOLD SHAPES AND STRONG COLORS DEFINE A HOUSE IN NAGOYA

ARCHITECTURAL DESIGN BY SHIGERU UCHIDA
TEXT BY CAROL LUTFY
PHOTOGRAPHY BY NACASA & PARTNERS

"I was not interested in doing anything extravagant or avant-garde," says Shigeru Uchida (top) of the residence he designed for Takako and Kazunari Furukawa in Nagoya, Japan. "I like the idea of ordinary." "Classical forms create a familiar presence," Uchida says. "They make the colors feel less strange." ABOVE: The green wing of the stucco-clad house holds guest quarters and parking; the yellow wing is the main living area. OPPOSITE: The entranceway connecting the two wings is, notes Uchida, "the richest part of the structure." Latticed glazing and a windowed tower ("a symbolic figure") over the front door transmit varied light patterns.

Like most Japanese, Takako and Kazunari Furukawa were accustomed to housing conditions that put a damper on their lifestyle. Although their three-bedroom apartment in Yokohama was spacious, even luxurious, by Japanese standards, the ceilings were low, the walls were thin and the bedrooms were crammed close together. The mostly shoe-box-size rooms made entertaining difficult. And the veranda was rarely used for fear of disturbing the neighbors. "In Japan, a veranda is a place where you hang your laundry out to dry," Takako Furukawa says, "not a place where you sit with your friends."

So when the couple relocated to Nagoya for business reasons not long ago, they seized the opportunity to improve their surroundings. They wanted to build a house that would afford them Western-style comfort and privacy, and they knew who they would ask to design it: Several years earlier, Kazunari Furukawa, who is president of an apparel company, had collaborated on a commercial project with interior designer Shigeru Uchida, cofounder of the Tokyo design

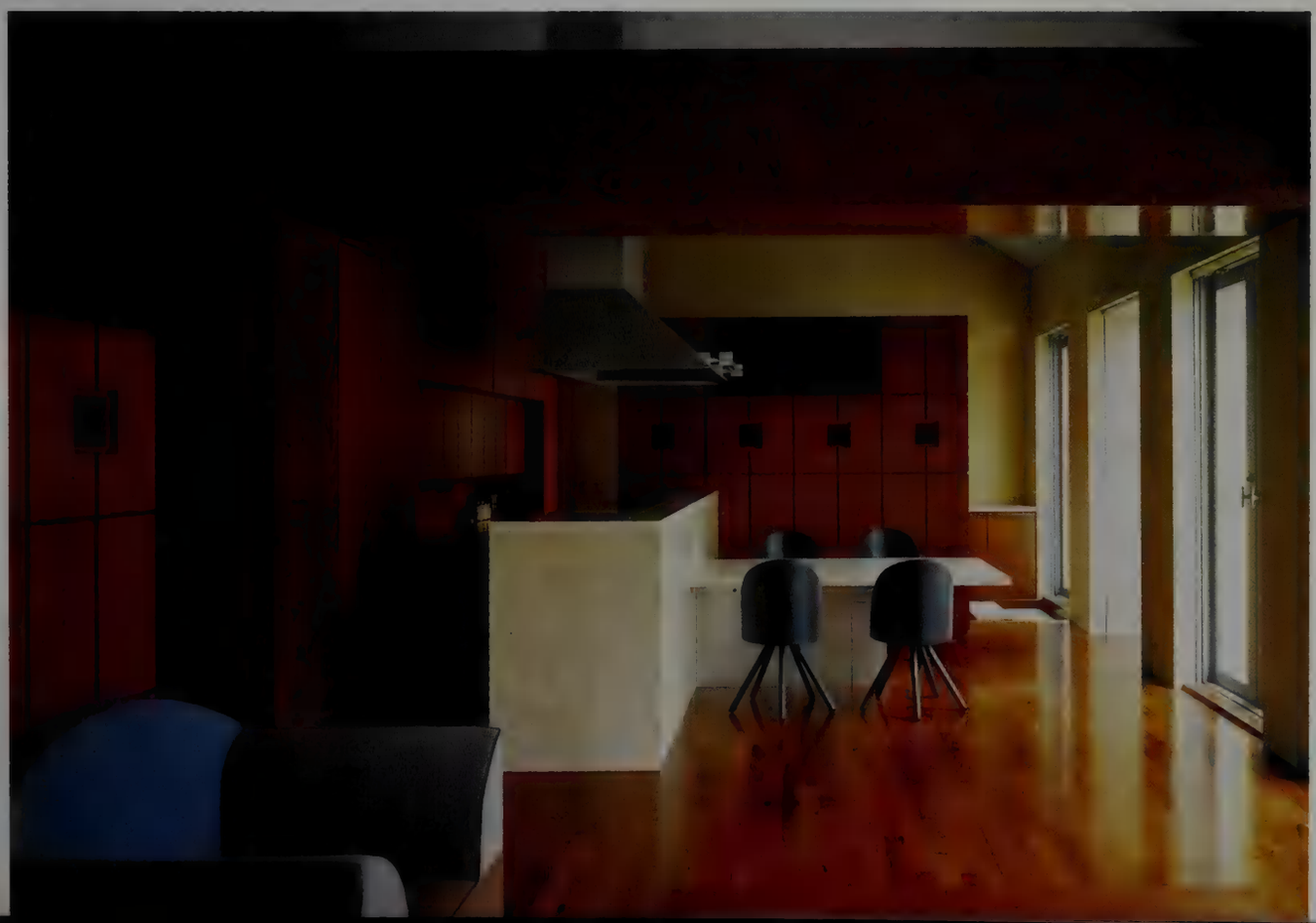
firm Studio 80, and the two men had hit it off immediately.

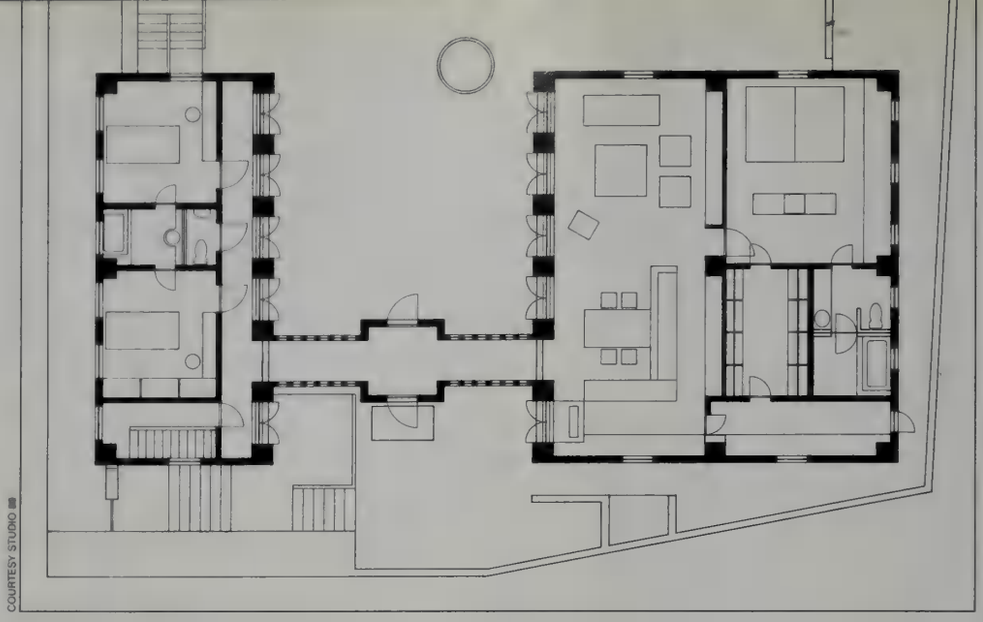
Though attracted to the idea of designing a house for the Furukawas, Uchida recalls that he hesitated at first. "Over time I had grown wary of compromises. Even when the client was pleased with the final product, I was often dissatisfied," he says of the houses he had designed up to that point. "I'm very tough when I do commercial interiors, but when it comes to houses I have generally tended to be much softer. In that sense, residential architecture is a dangerous domain for me."

Instead of giving up residential projects altogether, however, Uchida decided to institute stricter ground rules. He would not design houses for people he didn't know, or for people he didn't like. During the design phase he would spend leisure time with the clients in order to get a sense of the way they lived. He would accommodate all requests for functions

OPPOSITE: Detailing in the living/dining area comes by way of the oak cabinetry, which contrasts with the flat surfaces. The curve of the sofa echoes that of the wall; all of the Uchida-designed furniture is composed of geometric shapes reminiscent of the architecture. ABOVE: The couple collect ceramics, keeping the pieces inside the cabinets "to respect the space," says Kazunari Furukawa.

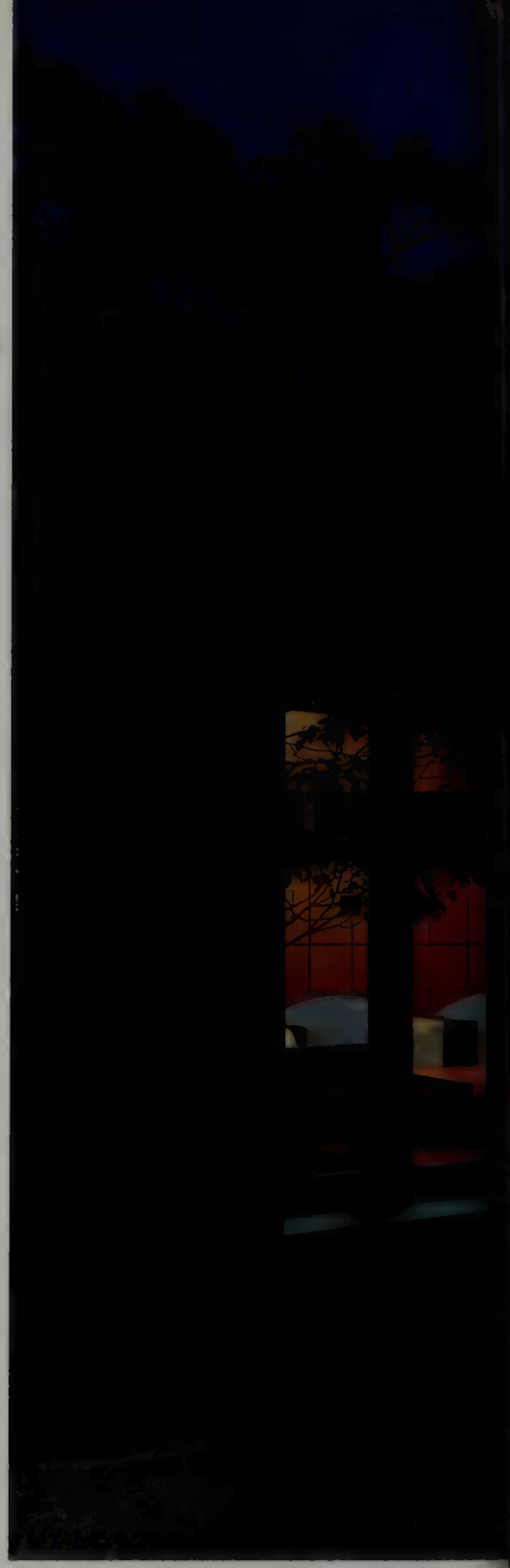
BELOW: "The kitchen is normally the one place in the house where function is more highly considered than aesthetics," remarks Uchida. "With the open plan, I wanted the design to carry harmoniously from the living room all the way through." A single large polished-stone beam separates the kitchen and dining area from the living area. Uchida designed the fan above the range to be "a sculptural force."





COURTESY STUDIO

"There really can be no true international style," Uchida says. "We all have our inherent natures and our different ways of living." BELOW: The starkly simple master bedroom is "purely Japanese," the designer says. The room also serves as the Furukawas' study. "In traditional Japanese housing there is little separation of inside and outside," says Uchida. "With urbanization, some of that has been lost." RIGHT: The courtyard was the basis for Uchida's layout. ABOVE: The floor plan shows the courtyard's accessibility.



but would reserve veto power on design. He also told the Furukawas that he wouldn't allow them to complain about the house after it was completed.

Having known Uchida, by that time, for almost a decade, the couple agreed to his conditions. They, in turn, offered a few guidelines of their own: They wanted a place where they could entertain both indoors and outdoors. They wanted guest bedrooms where their two grown children could stay on extended visits. And they wanted a kitchen that opened onto the living/dining area so that Takako, an accomplished chef, could chat with guests while she cooked.

Uchida was entrusted with the rest, from the architecture to the furniture and the color selections (Kenichi Yokobori, an architect at SDA Japan, made the working drawings; Yoshimi Tanaka assisted on the interiors). "My husband felt that whatever Uchida designed would anticipate our needs," Takako says. "We were each certain that the house would turn out best if we didn't get in the way."

Perhaps the most celebrated Japanese interior designer of his generation, Uchida brought an unusually versatile vision to the Furukawa residence. Comfortable with architectur-

al, interior and furniture design, he was able to oversee every aspect of the project—down to a kitchen cupboard, customized for Takako's homemade bread to rise in. Such flexibility is a trademark of Studio 80, which Uchida founded with Toru Nishioka in 1981. "Large Japanese companies train specialists, so we see it as our mandate to train generalists," he explains. "The idea is that a single designer should be able to work on several levels in several domains."

Uchida's aesthetic is similarly multifaceted. It is distinguished by an intuitive (some might say Japanese) understanding of materials on the one hand and by an affinity for the primary shapes of Italian modernism on the other. Though educated in Japan, he says that he has "always loved Italy," adding that he has long been attracted to the boldness of Italian architecture and, in particular, to the simplicity of Aldo Rossi's "tough early forms." (At Uchida's request, Rossi collaborated with him on Il Palazzo, a much-acclaimed hotel complex completed in 1989 in Fukuoka.)

"I am not at all conscious of being Japanese," Uchida remarks. "On the contrary, I have always wanted to be a

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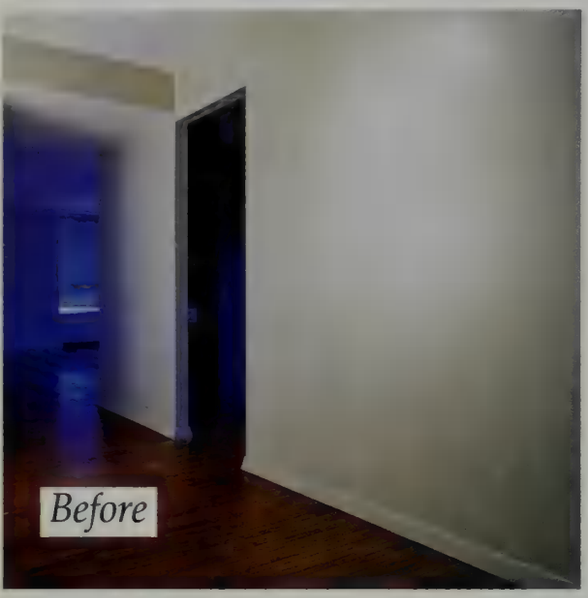
BEFORE AND AFTER:
MANHATTAN MAKE-OVER
QUICK FIX FOR A DESIGNER'S HIGH-RISE APARTMENT

INTERIOR DESIGN BY MARJORIE SHUSHAN
TEXT BY STEPHEN DRUCKER
PHOTOGRAPHY BY BILLY CUNNINGHAM



Like Scarlett O'Hara, Marjorie Shushan turned to her silk taffeta draperies in a moment of desperation: a crazy idea, yes, but a means to an end.

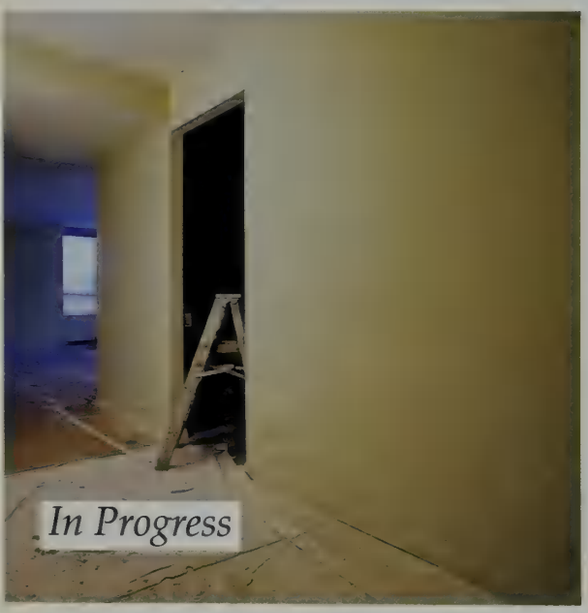
Down from the rods the draperies were torn. Off to the seamstress they were sent. Marjorie Shushan needed new upholstery, and in a hurry.

"If I'd had the time, I would have bought a 'classic seven' in a prewar apartment building and done it properly," Shushan says. "But a project like that takes six months to a year."

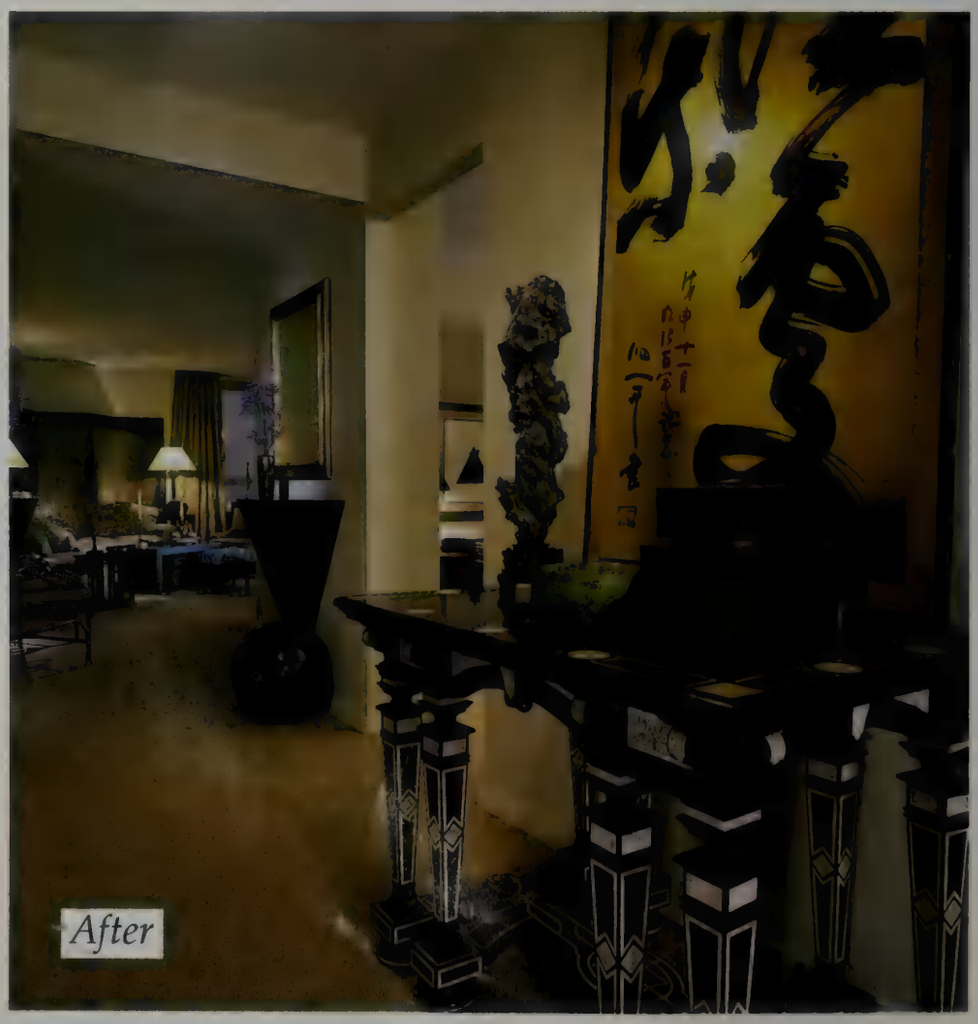
Marjorie Shushan had only four weeks. Her apartment had been sold suddenly; the new owners wanted it quickly; and as it is for many people, priority number one was to avoid disrupting her busy career—designing other people's houses—while settling into her new residence.

Shushan decided to rent, and in the residential equivalent of the Rainbow Room: thirty-five floors up, next door to the Museum of Modern Art, with all of Manhattan laid out before her. New Yorkers, always gasping for air, will walk past a roomful of furniture signed "Jacob" and straight to the window if there is a view.

More important, this was not the usual contemporary Sheetrock palazzo. It had two bedrooms in a gen-



"I had to settle in quickly, so I looked for a space that didn't need a lot of construction," says Marjorie Shushan of her new apartment in midtown Manhattan. TOP AND ABOVE: The designer had the walls in the entrance hall painted a neutral tone.

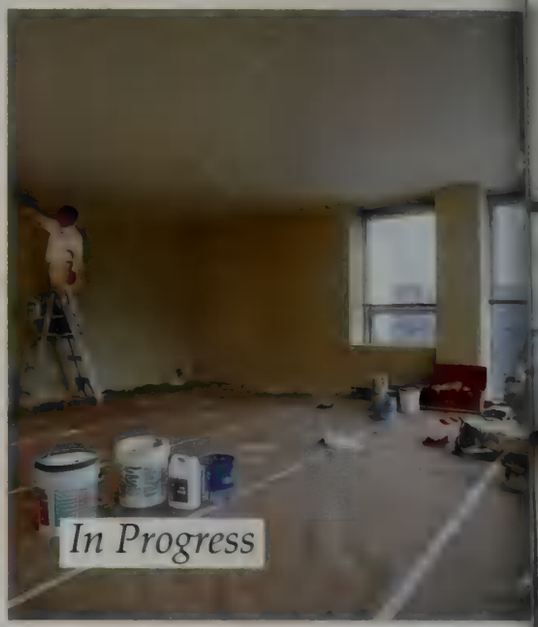


RIGHT: A late-19th-century Japanese calligraphy painting rests on a 17th-century-style German inlaid table with a Chinese scholar's rock, a jade bowl and 19th-century boxes.

FAR LEFT: At first Shushan considered leaving the herringbone floors —in the living room and throughout—uncarpeted. LEFT: The designer consults with painting contractor John La Polla on appropriate hues.

BELOW: Silk taffeta, from Scalamandré, that had been used for draperies in her old apartment was recycled into upholstery fabric and gathered over the architectural piers between the living room windows. Gilded and lacquered table from Naga Antiques; sisal throughout, Patterson, Flynn & Martin.

the living room and entrance hall walls. Raw silk, pongee—call it what you will, it is a color that warms up the harsh eastern and northern exposures, a color that instills the calm of a Japanese tatami room and also recalls Shushan's California roots as a young designer in the office of Kalef Alaton. It would have been the most straightforward of paint jobs except for one discovery: The window reveals had to be painted a tone darker when it became clear that the sun washed out their color. Combined with black, black and more black, which imparts structure and strength, this neutral hue moves to another, more sophisticated level.



"Because the building is only ten years old, the apartment itself wasn't in deplorable condition," says Shushan. "It was clean without being slick." ABOVE: The designer did minor rewiring "for conveniences."

"It was straightforward—once I make decisions, I don't change my mind," she says. ABOVE: One painter cuts in the ceiling line as the other mixes. BELOW: "I've learned that when you have to move, the things you adore move along with you," she says. A Japanese painted screen from Gracie highlights a corner of the living room. Floor lamps from Rose Tarlow–Melrose House.

erous 2,300-square-foot layout. Its 9-foot-high ceilings and 24-foot-square living room and 8-foot-tall interior doors ("They make a *big* difference," Shushan says) gave it that precious extra measure of architectural integrity; and with the clock ticking, every little bit of quality helped.

"At first I thought I could do a whole new look in four weeks. At the end of five days I was suddenly down to three weeks," the designer recalls. "I realized that I had to stay out of my own way."

The architectural work was kept to a minimum. Wires for the stereo equipment and telephones were buried in channels in the walls—"I'd rather not have a telephone than look at all those wires," says Shushan—but there would be no moldings, none of the usual reproportioning of this column or that soffit, no elaborate attempt to disguise the fact that this was a modern high rise. The deep-rooted tranquillity that is Shushan's signature as a designer would be conveyed with what she calls "the wonders of paint and sisal."

Parchment is one way to describe

"I had grand ideas—just as all clients do—to slipcover everything in chenille, and then I didn't have time," Shushan says. LEFT: The living room before rewiring and painting. BELOW: A painted overdoor panel was placed trumeau fashion above a pier glass. A study in charcoal by Enrico Alvarez stands on the draped table with a pair of Kamakura-period Koma Inu (Korean dogs) from Naga. Candlesticks from Kentshire Galleries.

There would be no moldings, no elaborate attempt to disguise the fact that this was a modern high rise.

ABOVE: "Part of the living room faces east, so it was very bright," Shushan notes. "And the point here was to show the view." The blinds were replaced with mesh sunshades.

Had she been able to, Shushan would have refinished the herringbone parquetry floor and covered it with small, exquisite rugs. But she says: "No matter how many rugs I bought, I would still be looking for another to cover another piece of floor. You do what the room asks you to do. This room asked to be covered." And so wall-to-wall sisal completes a soothing background of color that feels seamless.

The living room was not an easy space to lay out, so big, so square, and with two walls of windows. Shushan did exactly what most people would not have done: She put the backs of two overscale sofas to the windows and created two seating areas and a dining area along the glassy perimeter. As Shushan describes it, "It's not a stand-up room." In all its plumpness it seems to say, Don't even think of getting up.

"I used every bit of fabric I owned," Shushan recalls. "Of course, I'm not someone who uses triple welts and froufrou." Some of those silk taffeta

draperies were turned into upholstery for several pieces of furniture. Others were refashioned into new drapery panels, fluffing up some big structural columns to add height and give the illusion that the walls are an uninterrupted sheet of glass. In a particularly inspired moment, Shushan hung a mirror over one sofa, floating between the windows. It forces the visiting Narcissus to choose between staring at the view and himself.

What was architecturally lacking in

LEFT: "Friends and clients immediately walk to the view and pick out all their favorite buildings, so I decided to transform that corner into the dining area," she says.

BELOW: Leather-upholstered chairs surround the circa 1835 William IV rosewood pedestal table. A vase from Tiffany's and an antique silver bowl filled with strawberries are accompanied by silver napkin rings that Shushan inherited from her family.

After

ABOVE: "The office walls were maroon—it was very dark and dismal," she says. ABOVE RIGHT: After the walls and ceiling were painted, shallow shelves were installed for displaying photographs and renderings.

the master bedroom was more than compensated for with a canopied bed, new Irish pine bookcases made of old wood, and yard upon yard of linen-and-silk fabric that imparts that Shushan glow. "I always used to sleep with blackout curtains," says the designer. "Now I wake up with the sun."

The palette in the guest bedroom is sharper, pure black and white, with a black-on-tan check for texture.

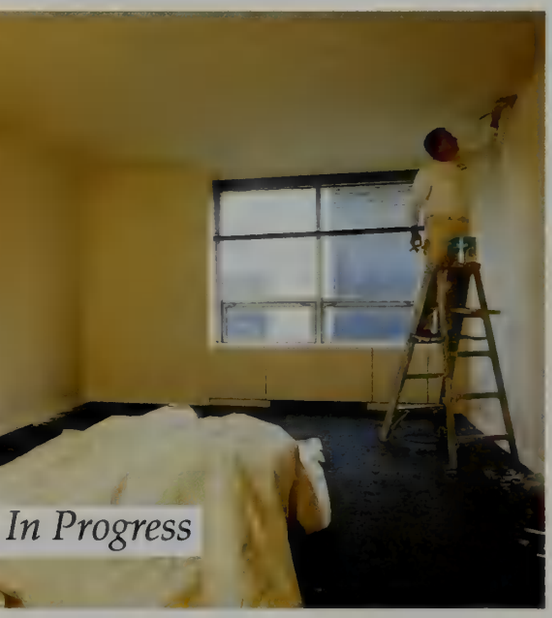
A Shushan room is all about textures; this is a woman who designs with her fingertips. Whether something is from the eighteenth century or the nineteenth century or from England or France or Russia is almost irrelevant to her. If the gilding of a chair leg is flaking in just the right way, it's poetry.

For the visitor, there's temptation everywhere. The wooden beads draped across the rattan bench ask to be touched. The tapestry-covered ottoman begs to have a hand run across its threads. The jade bowl looks so cool and smooth it has to be picked up, and it's impossible not to lift the lid of the Chinese incense burn-

"I'm not someone who uses triple welts and froufrou."

"I use renderings whenever I can," she says. "For the client, it puts your words into pictures." ABOVE: Renderings and reproductions by Jeremiah Goodman of Shushan's design projects frame the window behind her desk. Paired Neoclassical-style marble urns and candlestick lamps enhance the symmetry. The 19th-century brass clock/barometer is from Kentshire.

ABOVE: By the time she reached the master bedroom, Shushan was committed to using sisal, so she kept the carpet padding. A valance was removed; doors were propped against a wall in preparation for painting.

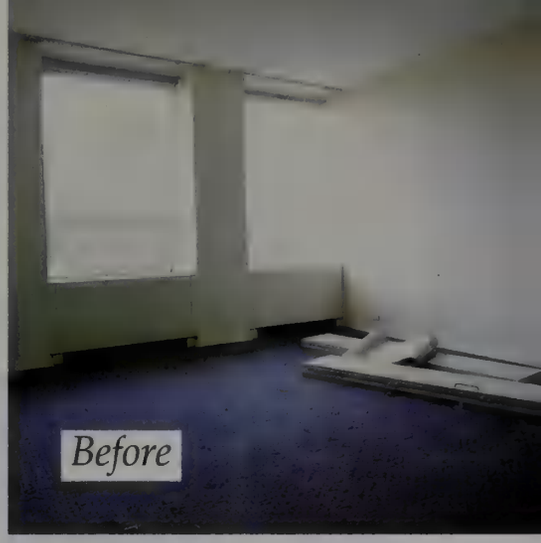


ABOVE: "You don't have to worry too much about dropcloths when there's just padding," she says. RIGHT: "Although I didn't have it in my last bedroom, I like a full bed treatment—I've never slept so well." Irish pine bookcases stand on either side of the draped bed. Shushan found the paintings in New Orleans; the drawing was a gift from her daughter. Fabric on Louis XVI–style bench is from J. Robert Scott.

er and inhale the potpourri inside.

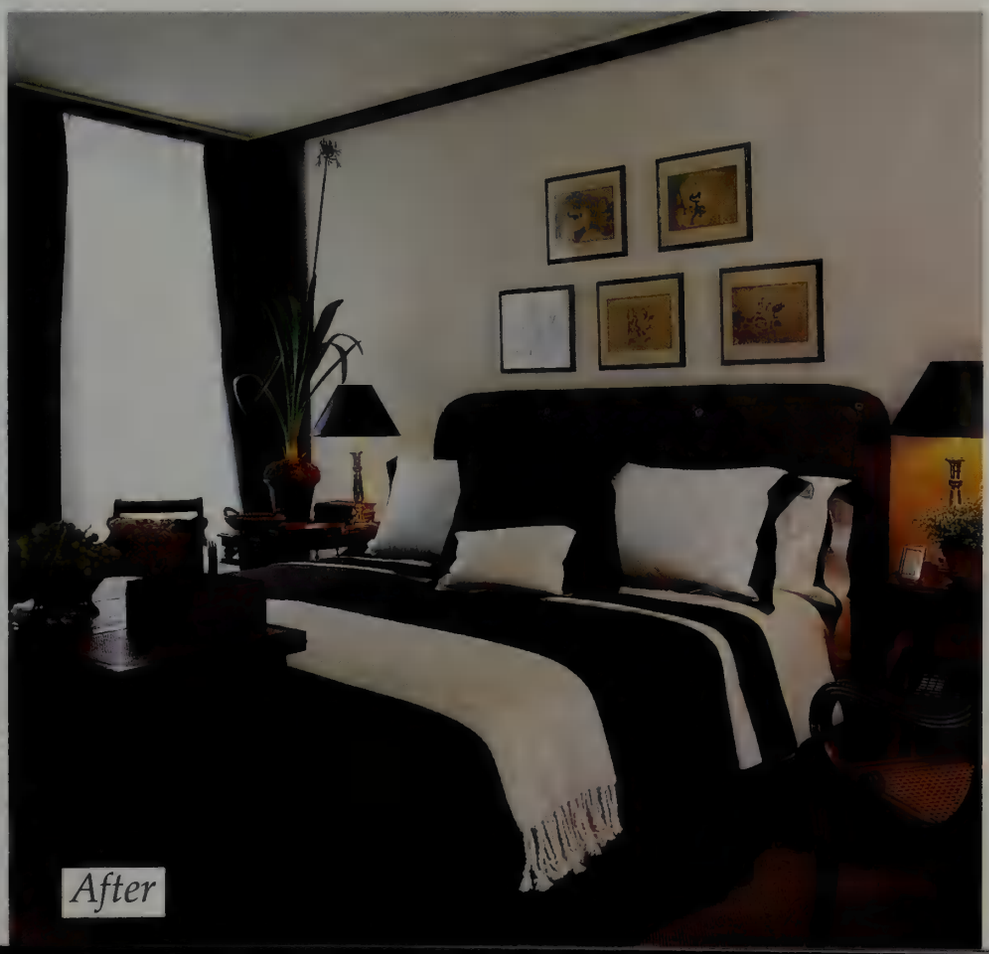
And it all came together in four weeks, on a moving day as focused as a military campaign. Shushan has "a pool of talent," people who have mastered the most specialized aspects of installation day. While someone was organizing and hanging her wardrobe, Shushan was listening to the furniture and accessories, which were, as always, telling her where they wanted to go. ("*That* table walked around for a couple of hours.") At the end of the first day, the apartment was finished, down to the candles.

In the sequel, perhaps Scarlett should try upholstery. □



ABOVE RIGHT: Folding closet doors and a carpet fragment lie on the padding in Shushan's guest bedroom. RIGHT: A worktable was set up for the Hinson striped wallcovering used in the closet and bath.

BELOW: "The draperies repeat at each window and doorway," says the designer. "Unified by the black moldings, the whole room is wrapped in a way that echoes the draping in the master bedroom." Nineteenth-century Chinese prints hang above the bed. The black-on-tan checkerboard fabric and the sheers are both from Hinson.



TIESERIE

ART: PRINTS OF THE NABIS

TEXT BY AVIS BERMAN

INNOVATIVE GRAPHICS FROM FIN-DE-SIECLE PARIS

ABOVE: *La Fête au Village*, József Rippl-Rónai, 1896. Color lithograph; 15⅜" x 20⅜". In keeping with the chromatic theories of Gauguin, which influenced the Nabi movement, Rippl-Rónai used color to suggest the mood of a celebration in a village, thought to be Pont-Aven. Christopher Drake, London.

OPPOSITE: *La Pâtisserie*, Edouard Vuillard, 1899. Color lithograph; 14" x 10⅝". By enhancing the image with spontaneous splashes of color and merging the figures and background to achieve the flatness that epitomized the Nabi style, Vuillard evoked a lively vision of fin-de-siècle Paris, the subject that most captivated him. R. S. Johnson Fine Art, Chicago.

They have the gift of nuance. They can manipulate every possible complication of line—symmetrical, asymmetrical, knotted and unknotted—in a delightfully convoluted and decorative way." So wrote the critic Gustave Geffroy in 1891 about the first exhibition of a band of young, uncredentialed artists barely out of the Académie Julian. Among Geffroy's discoveries were Henri de Toulouse-Lautrec, Pierre Bonnard, Maurice Denis, Henri-Gabriel Ibels, Paul Ranson, Ker-Xavier Roussel and Edouard Vuillard. All but Toulouse-Lautrec were members of a semisecret brotherhood known as the Nabis.

Nabi means prophet in Hebrew, and the group had named themselves well: Their sense of purpose was religious and their devotion to forging their own mode of expression fervent. Yet in 1891 Geffroy was the prophetic one. A nimble, observant line, complementing large blocks of soft, subtle color, gave the Nabis' graphic work its outstandingly unorthodox character and made their printmaking one of the freshest accomplishments of fin-de-siècle Paris.

The Nabis' spiritual father was Paul Gauguin, who inveighed against the Impressionists' faithful transcription of visual sensations as well as the achingly illusionistic canvases purveyed by Salon mediocrities. Instead,

La Petite Blanchisseuse, Pierre Bonnard, 1896. Color lithograph; 11 7/10" x 7 3/8". Known as *le Nabi très japonard*, Bonnard used an asymmetrical composition and other Eastern elements in his rendering of a Parisian laundress. *La Petite Blanchisseuse*, the most acclaimed of Bonnard's graphic work, demonstrates the gray palette that pervaded Nabi prints. Galerie Huguette Berès, Paris.

Gauguin encouraged pictorial symbolism and religious mysticism, and offered his own example of simplified proportions, sinuously outlined forms and flat, vivid patterns; he endorsed the freedom of the artist to interpret rather than copy nature, to use color with absolute arbitrariness. Paul Sérusier, a student at the Académie Julian, spent the summer of 1888 at Pont-Aven, the Breton village where Gauguin was headquartered, and met the great man through another artist, Emile Bernard. Sérusier was mesmerized by Gauguin's bearing, imagination and talent, and under Gauguin's tutelage he painted a bright, non-naturalistic landscape on the lid of a cigar box. Grandly named *The Talisman*, the little picture was shown to Sérusier's awestruck friends at the Académie Julian in the fall of 1888—as a link with Gauguin, it lived up to its title. The master's theories, as promulgated by Sérusier and then Denis, were quickly embraced by other pupils who felt that their education lacked freshness and brio. Among the malcontents were Vuillard, Bonnard, Ibels, René Piot, Roussel and Ranson. In keeping with Denis and Sérusier's theoretical and mystical bent, these comrades became initiates—the sect had to have a name and accompanying rituals, and the Nabis were born.

The Nabis' spokesmen, Sérusier and Denis, saw themselves as seers and heads of an exclusive society, organizing monthly dinners and weekly meetings and proposing elaborate nicknames, whereas Vuillard, Roussel and Bonnard were easygoing about the association, not caring about arcane ideologies but adamant about experimenting. Not coincidentally, the last three, along with Félix Vallotton, a Swiss artist who joined the Nabi circle by 1892, were the most fully developed as graphic artists.

In 1890 Bonnard, Vuillard, Denis and Aurélian Lugné-Poë, who would emerge as one of Paris's most dynam-

La Sortie, Félix Vallotton, 1895. Wood engraving; 7" x 8 7/10". Distinguished among the Nabis for his use of the Japanese-style woodcut instead of the lithograph, Vallotton preferred to portray street scenes and the human figure. Along with Gauguin, Vallotton is credited with reviving the woodcut in the 1890s. Galerie Michel, Paris.

Vuillard, Roussel and Bonnard were the most fully developed as graphic artists.

ABOVE: *Les Fossiles*, Henri-Gabriel Ibels, 1892–93. Color lithograph; 9" x 11⅞". Ibels, who worked for the Théâtre Libre from 1892 to 1893, illustrated many of the period's theater posters. An adroit caricaturist, he chronicled all segments of society—from the indigent to circus performers and socialites. Christopher Drake, London.

OPPOSITE: *Sur le Canapé d'Argent Pâle*, Maurice Denis, 1892–98. Color lithograph; 20⅝" x 15⅞". Recalling his print *Marthe au Divan*, a rendering of Marthe Denis on a silver sofa is one of 12 plates from the artist's series *Amour*, which he designed to accompany a poem dedicated to his young wife. Galerie Huguette Berès, Paris.

ic actor-managers, all shared a studio, and in this incubating atmosphere, manifestos and methods were germinated and hatched. In addition to Gauguin, the Nabis were influenced by Puvis de Chavannes, Odilon Redon, Japanese prints and the evocative verse of Stéphane Mallarmé and Paul Verlaine. One of the ideas on which all were agreed was that easel painting was too isolated from everyday life, whereas other art forms, such as graphic work, could and did reach a wider public. In an impassioned essay of 1890, Denis declared that easel painting was irrelevant and made his most famous pronouncement, writing that a painting was primarily "a flat surface covered with colors arranged in a certain order." Since the days of easel painting were numbered, artists should distinguish themselves in mural decoration, stage design and printmaking. As Pierre Bonnard put it, "Our generation has always looked for the connections between art and life. At that time, I myself had the idea of a popular production with everyday application: prints, furniture, fans, screens, etc." Printmaking, as it turned out, would become a primary vehicle for the Nabis to explore such ideas, and they did so with brilliant effect, putting distance between themselves and naturalism and blurring the boundaries between the fine and applied arts.

The time and place were right for innovative graphic work. Late-nineteenth-century Paris swirled with visual images, such as illustrated posters, those advertisements that the print expert A. Hyatt Mayor wittily defined as "pictures meant to be seen by people who did not mean to see them." High-spirited posters capitalizing on new lithographic techniques proclaimed the lure of the-

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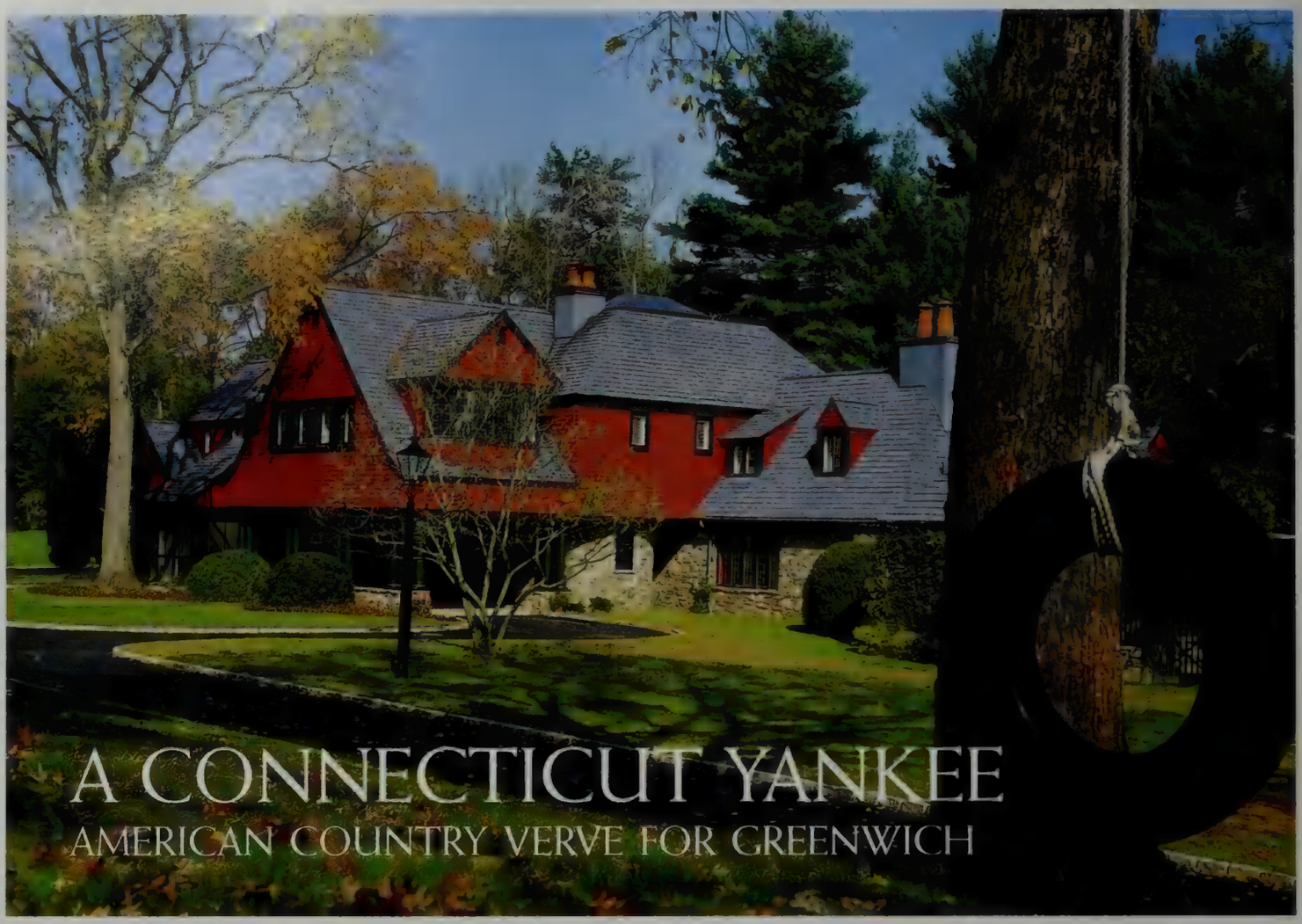
In 1890 Denis declared that easel painting was irrelevant.



A CONNECTICUT YANKEE

AMERICAN COUNTRY VERVE FOR GREENWICH

ARCHITECTURAL AND INTERIOR DESIGN
BY WILLIAM DIAMOND
AND ANTHONY BARATTA
TEXT BY PILAR VILADAS
PHOTOGRAPHY BY SCOTT FRANCES/ESTO

"Our clients asked for a playful house," says William Diamond, who collaborated with Anthony Baratta on the architectural design and interiors of a Connecticut residence. ABOVE: The structure takes after "the great English-inspired shingle-and-fieldstone houses of the turn of the century," explains Baratta. OPPOSITE: Fruits and vegetables are gathered at the screen porch's table. The sign is thought to be from the 1920s.

It isn't often that a client tells designers to create a house that's just for fun. But that is the brief that was given to William Diamond and Anthony Baratta.

The Manhattan-based pair had worked with these clients on several other houses, so their relationship was already a comfortable one. A New York couple with six very active children ranging in age from three to twenty-three, they approached Diamond and Baratta about remodeling a rambling Connecticut residence on more than five acres of lawns and mature trees. They said they wanted something "totally playful and completely relaxed," explains Diamond. "They told us they didn't care to be serious at all."

The house, which consisted of an old wing that was "rather nice," as Baratta puts it, and a large Postmodern addition, was, in the end, completely redone both inside and out. The exterior is now a cheerful Shingle Style composition of gabled forms on a fieldstone base, clad in barn-red siding and Essex-green trim. The designers say they were aiming for a rustic American feeling, as if the building had "been inspired by all those wonderful Teddy Roosevelt–era houses," notes Diamond.

The house's breezy, hale-and-hearty tone is established the minute one steps into the spacious entrance hall, with its green-and-white-painted checkerboard floor and white beaded board walls that suggest outside rather than inside. The upper story of the space is a gallery that displays the residents' fine collection of American quilts.

"Our clients love American art and antiques," says Diamond. But so do the designers, who are known for their inventive way of incorporating such pieces into their work as well as for their unequivocal use of bold colors (see *Architectural Digest*, July 1994). Indeed, the folk art, furniture, primitive paintings and

BUY A HOME

"We wanted to do the quintessential American country room," says Diamond of the living room. "We started with the 'rooster' fabric and blended mostly American antique furniture and folk art into the space." At right, a circa 1850 English fire-bucket lamp illuminates a circa 1900 Pennsylvania star quilt. Resting near the circa 1885 Austrian trunk is a Federal wing chair. In the entrance hall beyond, an Amish quilt hangs above a Pennsylvania settee from Sotheby's.

FIRE

"We couldn't find the fabrics we wanted," Diamond recounts, "so we created our own for the entire house."

quilts that abound in the house prompted Diamond and Baratta's choices of color and fabrics throughout.

The living room is decorated in an airy combination of red and yellow. Its nineteenth-century mantel is painted the same cream as the fireplace wall to look "as if it had been part of the existing architecture," says Diamond. Anchoring each end of the space is a pair of overscale cabinets, one of which conceals a big-screen television. "We couldn't find the fabrics we wanted," Diamond recounts, "so we created our own for the entire house." In this room there is a whimsical barnyard print that is reminiscent of a rooster weathervane purchased at the Brimfield Outdoor Antiques Show, a red-and-white plaid and a red quilt motif. Diamond and Baratta even designed the braided rug and the wicker furniture.

This leave-nothing-to-chance philosophy also pervades the rest of the house. In the library, which has its original pine paneling and red felt walls, Diamond and Baratta had a checkerboard rug and more quilt fabrics made up to serve as a backdrop to the room's Craftsman furniture, folk art and sporting pictures. Adjacent to the library is an old-fashioned gentleman's billiard room.

A more delicate mood is established in the dining room, where what had been a dark, L-shaped study was transformed by Diamond and Baratta into a simple, elegant space with French doors, lemon-yellow sponge-painted walls and white wainscoting and trim. The designers created the big walnut table and had the sixteen new Windsor chairs painted with a crackled blue museum finish "to make them look old," says Baratta. They're upholstered with blue-and-white windowpane-check slipcovers—in yet another fabric devised by the pair.

The enormous country kitchen, with its blue-painted floors and ceiling, white cabinets and checkerboard tile, is as comfortable as it is welcoming, down to its braided rugs and red Windsor chairs. Copper pots hang above the massive center island,

OPPOSITE: "Warm, masculine, bold, colorful—all are key words to describe the library," says Diamond. Stars adorn the marquetry table at the window. The Parcheesi board is circa 1910. ABOVE: "The dining room was originally a dark L-shaped den," notes Baratta. "Monet's Giverny dining room provided the inspiration for our design." Circa 1740s avian prints align on the wall. The 18th-century chandeliers are from Sotheby's. Tiffany's porcelain dishes.

RIGHT: "The kitchen's food preparation spaces were laid out with entertaining in mind," says Diamond. "The room includes the latest technology yet has an old-fashioned country kitchen feeling." The stoneware and spongeware are English. Country Floors wall tiles.

"Our aim was to create a guest suite with a gracious and inviting bedroom, while continuing the American country spirit of the main living areas—hence all of the hand stenciling," explains Baratta. The hanging hooked rug dates from the early 20th century. A German chest stands near the 19th-century bed from Newel Art Galleries. Schumacher bed skirt fabric. Patterson, Flynn & Martin rag rug.

"The house sits on five and a half acres of rolling wooded hillsides," says Diamond. The property's landscape design, in which lush lawns combine with beeches, dogwoods and evergreens, is by Mary Riley Smith. ABOVE: A view across the swimming pool encompasses a hydrangea-vine-covered arbor and the rear porch. The pool is enclosed in a court defined by stone walls topped with wood fencing. Brown Jordan furniture.

with a drop-leaf butcher-block top, which seats eight. Its mahogany base was inspired by a design by the British architect Sir Edwin Lutyens. Nearby, an overscale "hutch" with mahogany countertops is actually a wall of cabinets fashioned by Diamond and Baratta to contain a sink, a dishwasher and storage for china. Just outside the kitchen, a fieldstone-paved enclosed courtyard provides a place for the younger children to play. An adjoining butler's pantry is papered in a lively red gingham pattern.

Upstairs, the bedrooms are as buoyant as the public spaces. The master bedroom's deeply pitched ceiling is light blue, a pale echo of the dominant palette. Diamond and Baratta designed the blue-painted king-size bed, the striking multicolored rug, the blue-and-white quilted fabric with a schoolhouse motif and the large-scale coral gingham that covers the seat and back cushions of the oversize antique rocker. This sense of bigness adds a playful feeling to the room and is even carried through to the bath.

There, what William Diamond calls a "warren" of closets and two small baths was swept away to create a single spacious bath. And the elliptical tub is big enough so the three younger children can, after a day of running through the woods and swinging on the tire swing, share a bubble bath. □

The exterior is clad in barn-red siding. The designers say they were aiming for a rustic American feeling.

CALIFORNIA LIGHT

AN HOMAGE TO SYRIE MAUGHAM IN LA JOLLA

INTERIOR DESIGN BY MARK HAMPTON, ASID TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY JOHN VAUGHAN

I'd done several houses in, shall we say, the North Kingdom of California—San Francisco, Burlingame and the Napa Valley—but none," says Mark Hampton, "in the seductive South of the state, that sunny strip of palm trees and endless beach." When clients for whom he had already decorated a traditional pied-à-terre in Manhattan invited him to take their main residence in hand, Hampton at last got to leave his mark on what the poet W. H. Auden called "the sunburnt otherwhere."

The rambling one-floor two-bedroom five-bath structure had been built in the early sixties on stilts and in the shape of an eccentric U, with a swimming pool in the center of a courtyard shielded from the wind. The house couldn't be read from the road, but it was legible a few steps down, tucked into the side of a cliff, its bedroom and living room hanging out—hanging literally and quite unexpectedly out—over the ocean at La Jolla (the remainder of the house, rest assured, followed at a less precipitous distance). Hampton was encouraged when he saw that the window glass wrapped around at the corners, leaving the views of endlessly shifting sky unobstructed. (This part of California inclines to multiple light changes: Foggy mornings, which lend the cantilevered structure the insubstantiality of a half-remembered dream, give way to beautiful cloud formations, followed by the sun piercing through.)

The house had been decorated in dark velvets and deep shadowy tones; now the owners wanted it restored to its lost light. "I saw right away that it should be pale and hazy and blurred and have everything to do with the colors of the ocean and the sky," says Hampton. "I envisioned big overstuffed pieces with moss fringe at the seams and huge satin pillows, painted Louis XV chairs and lots of blanc de chine. In other words, 'pure Syrie.' "

Hampton is alluding to the English decorator Syrie Maugham, once the wife of novelist W. Somerset Maugham but better remembered today for having flooded the world of design with waves of white. "Her contribution went far beyond the pale tonality of her palette," he is quick to emphasize. "She was devoted in a thoroughly unabashed way to prettiness and luxury, and she created surroundings of tremendous comfort and soft, romantic beauty." For the La Jolla house whose decoration he had just engaged upon, Hampton was thinking, he said, most particularly of Syrie Maugham's work on Mrs. Tobin Clark's David Adler–designed house in San Mateo, California, which he regards as a watermark in the design of the thirties.

In the entrance hall to the La Jolla house, a Donald Judd sculpture of a group of boxes, a Samarkand carpet and a Chinese Export teak bench prepare one for the consistent mixture of contemporary art and furniture and European and Oriental antiques (as it happens, the wife was born in China) that rules throughout. A free-standing spiral staircase leads to the guest bedroom, which is, in effect, up the hill a little bit. Directly ahead of the Judd sculpture—across a stretch of oak-and-travertine floor, under a strip of peaked ceiling—lies the dining area with its Regency-style chairs and contemporary stone-and-glass table. Not far from a Chinese Export bowl, a glazed ceramic figure of a Chinese official seated on a pedestal smiles for all his might. "I think he's pretty as a focal point," Hampton explains. "And he's also great at a distance."

At this moment one is pulled to the living room window by the magnetic panorama of the Pacific. "As a New York decorator, I simply couldn't get over working within a view like that," Hampton says. "There's nonstop surf pounding the beach—nonstop surfers pounding it too. And you al-

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"It's a vision of California living," says Mark Hampton of a contemporary house he designed for a couple in La Jolla. "The sleek, blond, palomino colors that I adore are so appropriate for the West Coast." An untitled 1988 monoprint by Richard Diebenkorn is mounted above a pair of Regency-style parcel-gilt armchairs and a Chinese garden seat in a corner of the living room. The Siamese are named Tao and Tu.

"There's an exciting contrast between the soft, opulent furniture in the living room and the severity of the glass and the view of the ocean beyond," Hampton says. A drawing by Milton Avery, *Tall Tree*, 1956, hangs on the wall at right. In the corner at left is a glass-topped table with an Empire-style base, from Yale R. Burge, surrounded by Louis XV–style armchairs. Fringe trim on sofas and pillows from J. Robert Scott; pillow cord from Clarence House.

In the study are two paintings by Milton Avery, *Red and Green Umbrellas*, 1940, and *Pink Dunes*, 1963. Juxtaposed with the upholstered pieces are a Régence-style cane-back fauteuil and lacquered tables. The cylindrical corner table holds a fragment of an Egyptian relief sculpture.

OPPOSITE: A Chinese figure overlooks the glass-topped contemporary table and Regency-style chairs in the dining room. INSET: In a hallway, a painting by Kenneth Noland is joined by a Kuaaniem sculpture.

ABOVE: The billiard room is dominated by Richard Diebenkorn's *Green*, 1986, and *Protractor*, 1968, by Frank Stella. The 1880 billiard table is American. Mies van der Rohe Brno chairs accompany the games table.

BELOW: In the master bedroom, Chinese botanicals are arranged with a Foujita portrait. Nearby is a Matisse drawing. Moiré on side chair, table and bed step from Old World Weavers; Patterson, Flynn & Martin carpet.

"In that strict, minimal architectural surrounding, the French furniture really stands out," says Hampton. "There's a marvelous clarity against all the sky and water." In one corner of the bedroom, a Louis XVI–style walnut desk is paired with a Louis XVI *fauteuil de cabinet*. At right is a Louis XV–style bergère.

AL, Birmingham
AZ, Scottsdale
AZ, Tucson
CA, Fullerton
CA, Newport Beach
CA, Sacramento
CA, San Bernardino
CA, San Diego
CA, San Francisco
CA, San Jose
CA, West Hollywood
CA, Woodland Hills
CO, Denver
CT, Hartford
CT, Stamford
CT, Trumbull
DC, Washington
FL, Ft. Lauderdale
FL, Jacksonville
FL, Naples
FL, Orlando
FL, Tampa
GA, Atlanta
IL, Champaign
IL, Northbrook
IL, Oakbrook
IL, Peoria
IN, Indianapolis
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KY, Louisville
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Picot, "Fleurs a la Coup de Fruits"
Oil on Canvas, 1994

Miro, "Le Pitre Rose"
Etching, 1974

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OCTOBER/NOVEMBER AUCTIONS*

*Partial listing–please phone for complete listing of October/November auctions.

Chicago, Illinois — 2 Sessions-Sun 1:30pm & 7:30pm
Chicago Marriott Oak Brook — Nov 13
Morris Shapiro Licensed Auctioneer

Dayton, Ohio — 2 Sessions-Sun 1:30pm & 7:30pm
Dayton Marriott — Oct 16
David Teeman State License #62-93-6383
Park West Gallery Auction Company #63-78-0525

Denver, Colorado — Sat 8pm/Sun 3pm
Sheraton Denver Tech Center — Nov 5-6
William Smith Auctioneer License #027962

Ft. Lauderdale, Florida — 2 Sessions-Sun 1:30pm & 7:30pm
Ft. Lauderdale Marina Marriott — Nov 6
Morris Shapiro State Licensed Auctioneer #AU182
Park West Gallery Auction Business #AB0000367

Jacksonville, Florida — Sat 8pm/Sun 3pm
Marriott at Sawgrass Resort — Oct 15-16
Morris Shapiro State Licensed Auctioneer #AU0000182
Park West Gallery Auction Firm #AB0000367
County Occupational License #17028-0

La Jolla, California — Sat 8pm/Sun 3pm
San Diego Marriott–La Jolla — Oct 29-30
Morris Shapiro State Bond #146637300477
Park West Gallery State Bond #146637300475

Las Vegas, Nevada — Sat 8pm/Sun 3pm
Sands Expo & Convention Center — Oct 22-23
David Teeman Auctioneer License #000059-105-6
Auction Permit #000063-846-7

Louisville, Kentucky — 2 Sessions-Sun 1:30pm & 7:30pm
Radisson Louisville East — Oct 16
Gary Turla State Licensed Auctioneer #P-1560

Midland, Michigan — 2 Sessions-Sun 1:30pm & 7:00pm
Ashman Court Hotel — Oct 16
Todd E. Keene Licensed Auctioneer

Morristown, New Jersey — Sun 1:30pm
Headquarters Plaza Hotel — Nov 13
William Smith Licensed Auctioneer
Park West Gallery City Licensed

Omaha, Nebraska — 2 Sessions-Sun 1:30pm & 7:00pm
The Omaha Marriott — Nov 13
David Teeman Licensed Auctioneer #94-117-86187

Orlando, Florida — 2 Sessions-Sun 1:30pm & 7:30pm
Orlando North Hilton & Towers — Oct 16
William Smith State Licensed Auctioneer #AU0001379
Park West Gallery State Firm License #AB0000367
County Occupational License #L036523-1920

Peoria, Illinois — 2 Sessions-Sun 1:30pm & 7:00pm
Pere Marquette — Nov 13
Glen Rairigh Licensed Auctioneer #94-02244

Pittsburgh, Pennsylvania — 2 Sessions-Sun 1:30pm & 7:00pm
Pittsburgh Green Tree Marriott — Oct 23
Gary Turla State Licensed Auctioneer

Salt Lake City, Utah — Fri 8pm/Sat 8pm
Salt Lake Hilton — Oct 14-15
Glen Rairigh Auctioneer License #745-0014
Park West Gallery Company License #745-0014

San Antonio, Texas — 2 Sessions-Sun 1:30pm & 7:30pm
Sheraton Fiesta — Oct 23
William Smith State Auctioneer License #9223

San Jose, California — 2 Sessions-Sun 1:30pm & 7:30pm
Fairmont Hotel — Oct 30
David Teeman State Bond #146637300478
Park West Gallery State Bond #146637300475
City Business License #037952

Wichita, Kansas — 2 Sessions-Sun 1:30pm & 7:00pm
Wichita Marriott — Oct 30
Glen Rairigh City Licensed Auctioneer
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CANDICE BERGEN
continued from page 145

scape before the age of mini-malls and maxi-manses.

"I just wanted as cheerful and cozy and comfortable a house as possible," notes Bergen, "a place for egg hunts and dog parties." Chloe Malle—who is now nine years old and, judging from the pictures around the house, just a bit of a ham herself—uses the dining room/family room/game room for "school art projects, Christmas wrapping, Clue and Scrabble." Lois likes to curl up here in an overstuffed armchair. But you're just as likely to find everyone outside. Friends are said to beg for invitations to lunch on the patio. The backyard, comprising, more or less, the Santa Monica Mountains, is another popular destination: "The walking's great and it's quiet and you still see animals," says Bergen. "If I had a little more land I'd get a goat and a potbellied pig."

A house in the hills the way they used to be: Not far away, at the end of a steep, tortuous road, sprawls a tile-roofed place still called Bella Vista. It is now inhabited by film director Adrian Lyne, but for Bergen it will always represent the way houses in the hills used to be. "There were orange trees and strawberry patches. My father kept bees. I had a donkey. The house had a rumpus room with a slot machine and a little vaudeville stage with a painted drop-curtain. For a kid it was a real jewel."

> "If I had a little more land I'd get a goat and a potbellied pig," says Bergen.

It's not hard to imagine Chloe Malle saying the same thing someday. In a couple of years she and her parents may move back to the duplex in New York. By then the last episode of *Murphy Brown* will have aired and (knock wood) Candice Bergen will be on to bigger and better things. □

A GEORGIAN TOWN HOUSE
continued from page 190

clared that small round tables covered with floor-length tablecloths were another cliché, she changed her mind when Wiseman arrived with a magnificent piece of antique Chinese satin embroidered with flowers. Its greens, reds and yellows inspired the new colors for the living room. The designer replaced the sixties-style citrus yellow with a more subdued shade of honeyed gold. The greens were echoed in a damask sofa and in the Fitzhugh porcelain that had been collected by the wife's mother. Floors were refinished to a dark gleam, and the expanse of carpet was replaced by five Oriental rugs.

"My husband looked at the new rugs and asked where he was going to sit," she says. "I pointed out that he hadn't sat on the floor for twenty-five years."

The dining room was similarly toned down. Bright blue became a smoky shade of pale, grayed blue. "Blues and yellows are the two main colors in the house," Wiseman notes. "They're traditional Georgian colors."

Upstairs, the husband's library underwent the most dramatic modification. Wiseman and his associate

"It was not a job where you put in everything down to the last ashtray."

Douglas Durkin designed walls of keystone-arch bookcases with cabinets, transforming an erstwhile guest bedroom into a Neoclassical setting for the leather-bound books that were part of the East Coast legacy.

Since Wiseman and Durkin completed their work, the owners have settled back in with little ado—it's still a family house. A remnant of nondescript green carpet lies just inside the front door. "I'm afraid that Paul would die if he saw this old piece of carpet here," says the wife. "But this is where the dog likes to sleep." □

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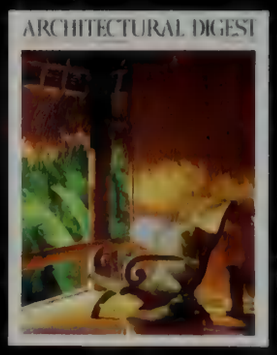

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EUROPEAN BEADWORK
continued from page 196

dered on perishable fabric. With its vivid corals, golds and blues and its highly figurative designs, Stuart beadwork has the appeal of folk art.

There was a guild of rosary makers in France during the seventeenth and eighteenth centuries, and as time passed glass beads were made in many French cities. Enough beads were made in France to be exported—in London in 1756 there was an advertisement for "a large assortment of French beads" available "at Goodyar's and Houlden's warehouse at the Golden Heart at the corner of Duke Street and Piccadilly"—but they were also imported into France from Venice, Holland and Germany.

Bohemia and Moravia, located in the present-day Czech Republic and southeastern Germany, have been glass- and bead-making centers since the sixteenth century, when bead-making factories were established. In eighteenth-century Germany there was a particular vogue for detailed scenic views in beadwork embroidery, done with formal perspective and shading, often showing country estates and their grounds.

In the nineteenth century, with increased leisure time for the middle classes, the pursuit of fancywork indicated that a woman's husband was prosperous enough for her not to do housework, and beadwork—along with crocheting, tatting, embroidery and every other kind of decorative needlework—abounded. The fashion for baskets, mirror frames and tabletops in beadwork abated, while beadwork pillows, chair seats, bellpulls and fire screens spilled out of all respectable Victorian parlors.

A kind of needlework done in designs already plotted on canvas was called Berlin work because it originated in Germany, and designs were created and exported from there from the early decades of the century almost to the end. Much Berlin work was stitched just with colored thread, but some was done either partly or entirely in beads. Flower designs in Berlin work and other beadwork

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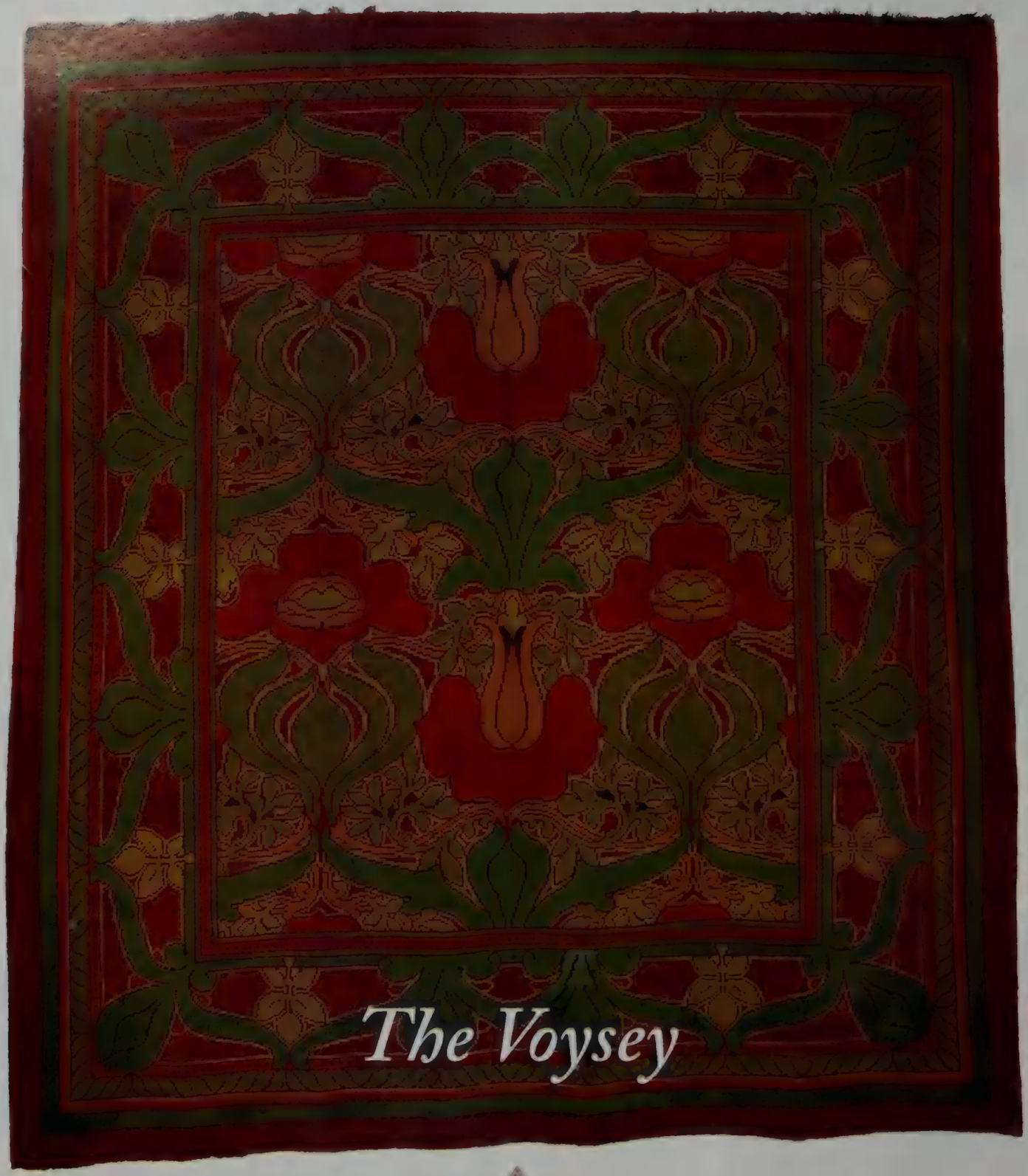

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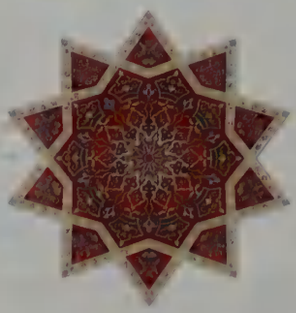

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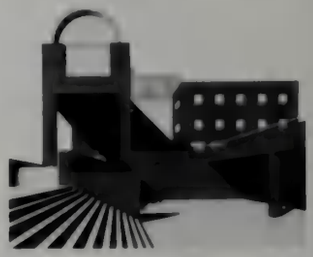

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EUROPEAN BEADWORK

Cushion, English, circa 1860. Beads and velvet; 17" x 17". The floral designs that dominated Victorian beadwork embroidery were enhanced by the range of colors that became available with the development of chemical dyes in the 1850s. Large quantities of beads were imported from Italy and Germany, including fancy beads made from pearls, metal, silver and gold. Yale R. Burge Antiques, New York.

were popular from the 1850s on, but beginning in the 1860s, geometric designs also were used. In the flower designs, as in the paintings of the period, naturalism was the word and shadings were subtle and effective. After chemical aniline dyes were developed for threads and glass in the 1850s, the colors became much more vivid, even virulent, and electric blues, magentas and chartreuses began to be seen.

Along with the proliferation of fancywork came magazines to tell women how to do it. Publications such as *Godey's Lady's Book* in America and *The Ladies' Hand Book* in England were full of tips on patterns and stitching. Joan Edwards offers a list compiled from magazines published between 1846 and 1866 of the types of beadwork that were featured. In 1846 beaded bags with "star bottoms" were popular; in 1855, Scripture mottoes, perforated cards worked in silk or beads, and vine-leaf patterns; in 1856, beaded bellpulls; in 1857, a sofa cushion embroidered in beads and woolwork with an arabesque pattern; in 1859, crocheted and beaded mats called "jewelled d'oyleys"; and in 1862, beaded slippers—in short, all the amenities of home.

By the turn of the century, beadwork had taken a backseat to other kinds of fancywork. And with the vast changes in opportunities for women after World War I, beadwork disappeared almost altogether as a genteel pastime. Fortunately, the jewel-like creations of the previous three centuries have remained. □

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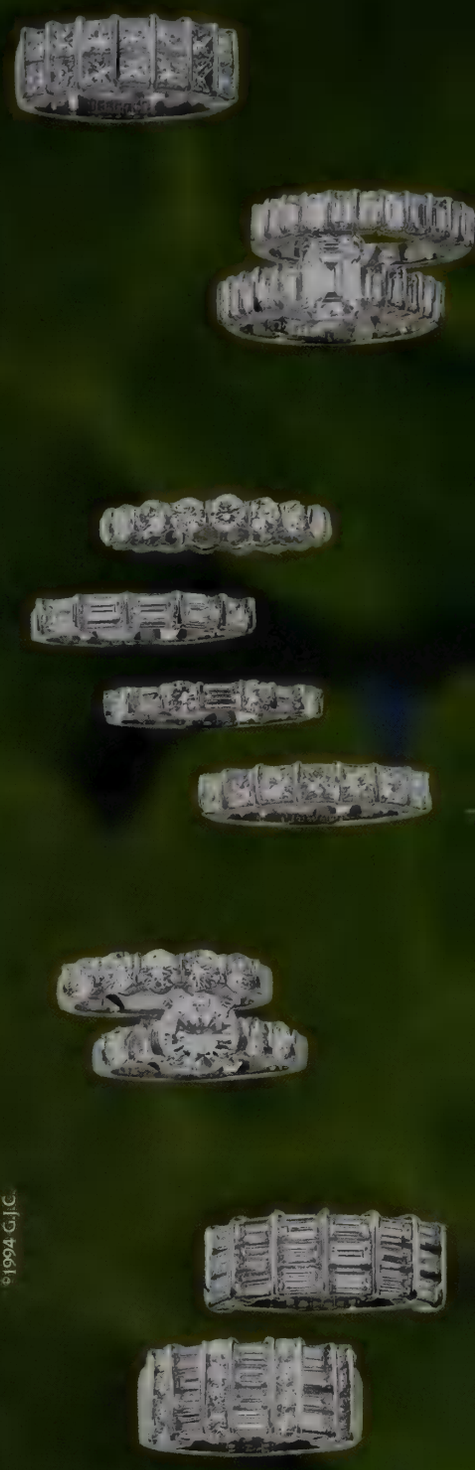

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BOLD SHAPES AND STRONG COLORS DEFINE A HOUSE IN NAGOYA

continued from page 203

European designer. But no matter how much I pride myself on the Italian elements in my work, my Western colleagues insist that it looks Japanese."

Indeed, the Furukawa residence defies categorization with its clever, often playful, design solutions. Uchida had two main priorities when he sat down to plan the house: One was to use "the most basic forms possible" for the structure; the other was to wrap those forms around a small interior courtyard. "Without a courtyard there is really no way to have privacy," he says. "The houses and parcels of land in Japan are too small."

His original plan was for a uniformly single-story house in which a long, low, narrow entranceway linked a traditional A-frame structure with one topped by a barrel-vaulted roof. But on a site visit during construction Uchida sensed something lacking in the design. "It often happens that the model looks fine, then after the building process is under way I notice that something is wrong," he says. "A design usually fails because it is too complicated, but in the case of the Furukawa house I felt it was too simple."

Uchida addressed the problem by topping the entranceway with a windowed tower—a touch that gives the structure balance while lending it a storybook quality. Perched slightly above street level on a gently sloping hill, in a neighborhood where one house is barely distinguishable from the next, the Furukawa residence resembles a configuration of oversize dollhouses in yellow, lime green and gray.

The entranceway, juxtaposed with the cylindrical tower and with gridlike latticework that covers its glassed-in roof and walls, displays a whimsical interplay of geometry. Offsetting the coolness of these elements is Uchida's use of light and materials: When the sun shines in, a flood of shadows ripples on the pebble-textured floor.

In addition to its decorative value, the entranceway serves a key structural function by closing in the courtyard and differentiating the main living spaces from the guest wing, which the Furukawas rarely use. "One of the most convenient things about the house," Takako says, "is that we can isolate the part of it we live in."

The living/dining area is wide open, except for one structural column; Uchida cleverly finessed it by turning it into an L-shaped form evocative of the kind that defines a tokonoma, or decorative alcove, in a traditional tatami room. Beams separate this part of the house from the master bedroom—they stand in opposition to the barrel-vaulted ceiling while adding an interesting spatial dimension.

The design of the living/dining area is signature Uchida in its simplicity and functionalism. The space is dominated by stained-oak floors and paneled walls, which double as discreet storage cabinets for the Furukawas' ceramics collection. Uchida's sofa and chairs are composed of elementary shapes in gray, blue and brown that call to mind lighthearted constructions made of Colorforms.

> "No matter how much I pride myself on the Italian elements in my work, my Western colleagues insist that it looks Japanese."

Basic forms inside and out, a modest courtyard: Uchida clearly achieved his aims for the project he had initially thought twice about taking on. Yet he notes that it is not any one aspect of the house itself that signifies its success. "The best thing, really, was the Furukawas," he says. "They kept their end of the bargain and never interfered with the design." □

INNOVATIVE GRAPHICS FROM FIN-DE-SIECLE PARIS
continued from page 216

aters, music halls, cigarettes and local wines from walls and kiosks in every corner of the city. The Nabis were at the forefront of poster making, via Bonnard, who created a highly successful champagne poster in 1889 and introduced color lithography to Vuillard and Toulouse-Lautrec. These three men's "posters of the 1890s so altered all printmaking with their impact of size, design, and color," wrote Mayor, "that few printmakers have been content to return altogether to the earlier meditative little monochrome scaled to the collector's portfolio."

The burgeoning French theater further increased the scope of the Nabis' printmaking activities. Lugné-Poë encouraged his friends to design playbills and programs for his experimental productions at the Théâtre Libre and, later, for his own company, the Théâtre de l'Œuvre, which he established in 1893. Paul Fort's Théâtre d'Art, which specialized in Symbolist dramas, also employed the Nabis to originate sets, advertisements, playbills and programs, which heightened their visibility in vanguard art, theater and literary spheres.

New journals also showcased the Nabis' work, realizing that it represented a vital infusion of artistic energy. The *Revue Blanche*, the avant-garde literary review founded in 1889, commissioned prints from Vallotton, Vuillard, Roussel, Bonnard, József Rippl-Rónai and Redon for its frontispieces and the illustrations for its stories; the posters Bonnard and Toulouse-Lautrec designed for the *Revue* became icons that epitomized that decade. During 1893 the journal offered its readers a monthly limited-edition print, usually designed by the Nabis. Through these works, as well as in posters, the Nabis expressed their fascination with the inexhaustible spectacle of Paris—its cabarets, circuses, racecourses, dance halls, boulevards, parks and drawing rooms, its actors, first-nighters, businessmen, hansom cabbies, nursemaids, infants, waiters, shoppers and cocottes. Although individual members of the group, such as Denis, Roussel and Rippl-Rónai (a Hungarian-born artist who moved to Paris in about 1890), were attracted to rural scenes, the Nabis' style, as defined by the number and source of its most memorable images, was essentially urban.

Dealers also gave the Nabis opportunities for printmaking by becoming publishers. In 1895 Ambroise Vollard sponsored *Quelques Aspects de la Vie de Paris*, a suite of twelve lithographs by Bonnard, and a year later he commissioned Vuillard to execute a series of lithographs called *Paysages et Intérieurs*. Vollard was also the backer of an album of landscapes by Roussel and a suite by Denis entitled *Amour*.

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INNOVATIVE GRAPHICS FROM FIN-DE-SIECLE PARIS

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These efforts underscored the Nabis' contention that the work of art was not an ultraprecious object removed from everyday life but a ubiquitous item there to enrich it.

Vollard was not alone in dabbling in fine print publishing. One bookseller, L. Joly, ordered three suites of prints from Vallotton: *Immortals* (1892–94), *Paris Intense* (1893–94) and *Selected Portraits* (1894–95). In 1897 Camille Pissarro was moved to comment, "At the moment prints are the exclusive interest here, it is a mania, the young artists no longer do anything else."

Nabi prints are prized for their inventive color, tonal delicacy and lyrical spontaneity. Perhaps it was Bonnard who played the greatest role in shaping the elegant character of Nabi printmaking—between 1889 and 1902 he produced over two hundred and fifty lithographs. By contrast, Vuillard, also considered extremely active, drew fifty lithographs in the 1890s. Bonnard was known as *le Nabi très japonard* for his admiration of Japanese prints. This affinity can be seen not only in Bonnard's formal agility at reducing details to essentials but in his attitude and choice of subject matter. Neither Bonnard nor Vuillard was given to recording grandiose acts or sweeping events. Their outlook was ironic, humorous, sympathetic and domestic. As Bonnard himself said, "When one is young, one becomes enthralled with a place, a motif, an object discovered by accident." Vuillard and Bonnard brought off that appearance of casualness, of charming awkwardness that speaks of the highest sophistication, through an amazingly concise power of suggestion. In their hands, the entire world of a family at table or performers at a concert hall was conveyed in a few lines and four or five colors. Vuillard and Bonnard's aim was evocation, not description.

Whereas the majority of the Nabis preferred to draw on stone, Félix Vallotton chose the black-and-white woodcut as his medium. Vallotton, who also studied Japanese prints, adapted the blunt woodcutting techniques favored by the ukiyo-e masters rather than Western engraving methods. He was superb at capturing the demimonde but equally good at scenes of social unrest, and images of an anarchist riot jostle those of a busy day at the Bon Marché department store.

The Nabis exhibited together for the last time in 1899, at the august Durand-Ruel gallery. Bonnard moved out of Paris, Vallotton abandoned woodcuts for painting, and the others went their own very separate ways. Now independent and established, they no longer needed a collective identity. Though the Nabis as a group were as self-contained as the decade in which they flowered, the graphic art they left behind still blazes with the spirit and message of their youth. □

What gives a woman style?

"I'm nothing to look at," the Duchess of Windsor admitted. Jacqueline Kennedy Onassis had none of the attributes of the ideal American girl, and Diana Vreeland never had money. Yet each of these women had a personal magnetism and allure so strong that she could "dominate a room from a footstool." How did they do it? And what can you learn from them?

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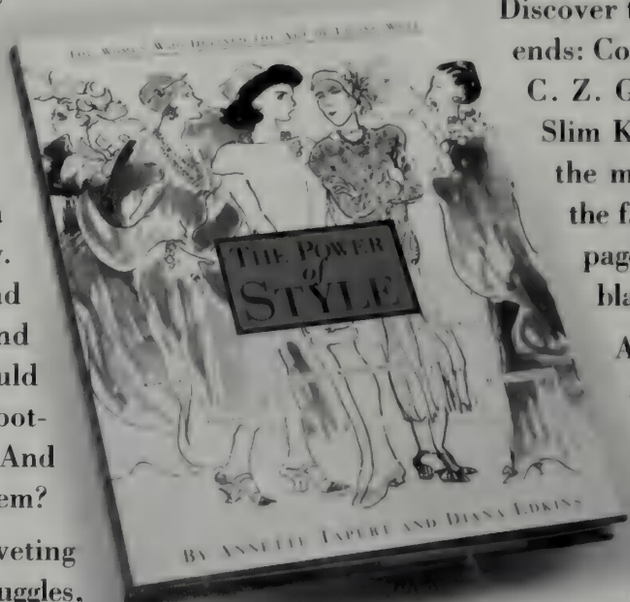

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AN HOMAGE TO SYRIE MAUGHAM IN LA JOLLA
continued from page 226

ways see boats, and gobs of birds—including pelicans. If you look north, up the beach, you see the crowns of palm trees in the distance. And most important of all, you see *no other houses.*"

The living room, as realized by Hampton, has a blond, silky quality. It's as soft as it is light. The beautiful Ushak carpet, which the designer describes as "all no-colors," was Syrie Maugham–inspired. The furniture is deep and voluptuously comfortable—witness the three Louis XV–style armchairs covered in mushroom leather, the pair of Louis XV fauteuils with painted frames, and the sofas and ottoman upholstered in silk chevron and fringed with moss trim. The monumental bronze hand of a fifth-century Thai Buddha that rests on the mantel of the freestanding travertine fireplace, detached as it is from its original form, has the effect of being an independent piece of sculpture. "Like great Greek or Roman sculptural fragments, it has a life of its own," Hampton observes.

Off the living room is a small music room, dominated by a Steinway grand, through which one must pass to get to the study, which is carved out of a long continuous corridor of books. (It helps to bear in mind that the house is all flowing spaces, the informal planning of the period having dictated that one should rarely encounter doors.) The study is small and houses a television, a comfortable sofa and chair upholstered in cotton damask, a Chinese rug and two paintings by Milton Avery—*Red and Green Umbrellas* and *Pink Dunes*. French doors lead out to a teak deck that offers, for a rest-giving change, an *oblique* view of the ocean, overlooking instead a natural landscape of wild trees—or rather, a man-made landscape laid out with natural simplicity as its motif. The book-lined corridor culminates in a beamed and skylit billiard room, complete with 1880 billiard table, big masculine bar and exuberantly colored paintings by Frank Stella and Richard Diebenkorn.

To reach the master bedroom, which seems to have drifted off by itself in the direction of the ocean, one turns left in a passageway containing two compatible incompatibles: a Kenneth Noland painting and a Kuaaniem sculpture. The bedroom was a big space to begin with, but Hampton contrived to make it even bigger by capturing part of a terrace—with the result that the room now dangles flagrantly out over the sea. Chinese botanicals hang above the bed. On the floor is a soothing wool carpet that Hampton, who had it woven, describes as "a sort of sophisticated version of a rag rug, with zigzaggy streaks of beige and off-white." Here the contrast is most palpable between the spare, almost rough simplicity of the architecture and the smooth, even lush quality of the decoration (including a Louis XV–style bergère covered in ivory damask, a carved and painted Louis XVI desk chair and a tufted armchair upholstered in a creamy texture). The bedroom has the same blond, palomino colors as the rest of the house—a palette that extends right to a kitchen bleached to the color of bones and ivory.

At night the house, being so pale, is easy to light. And because it faces due west, a daily event of the decoration is sunset, when the rooms flame with unaccustomed colors. □

"I saw that it should be pale and hazy and blurred and have everything to do with the colors of the ocean and the sky," says Hampton.

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Face Paint

From the 1920s through the 1940s the most elegant society portraitist in France, Bernard Boutet de Monvel, arrived every winter in New York, whence he sallied forth to Palm Beach, Chicago's North Shore and other genteel enclaves to paint Mannerist portraits of Vanderbilts, Whitneys and Astors. Over 50 of these gems are being shown at the Barry Friedman Gallery in New York from Nov. 1 to Jan. 7. Barry Friedman, 851 Madison Ave., New York 10021; 212-794-8950.

COURTESY BARRY FRIEDMAN GALLERY

A self-portrait of the artist in front of Place Vendôme

COURTESY BARRY FRIEDMAN GALLERY

Boutet de Monvel's portrait of Mrs. Payne Whitney

Sketchy Memories

Sir Matthew Digby Wyatt, who served as Prince Albert's architectural adviser, traveled extensively through France, Italy and Germany in the 1840s sketching the foremost examples of architecture in Rome, Florence, Venice, Paris, Bourges, Nîmes and Munich, among other cities. About 100 of those drawings will be on view at London's Martyn Gregory Gallery Nov. 14–19 in an exhibit organized by the architectural historians at Gallery Lingard, who are attempting to revive interest in Wyatt's architectural accomplishments.

A respected author and friend of Pugin and the Pre-Raphaelites, Wyatt came from a family of distinguished architects. His own buildings include Paddington Station, which he designed with Brunel, and the Courts of Architecture at Crystal Palace. After the exhibit, the sketches may be viewed by appointment at Gallery Lingard. Martyn Gregory Gallery, 34 Bury St., London SW1Y 6AU, 71-839-3731; Gallery Lingard, 35 Walpole St., London SW3 4QS, 71-730-9233.

COURTESY GALLERY LINGARD

A travel sketch by architect Sir Matthew Digby Wyatt

COURTESY GALLERY LINGARD

Four of Wyatt's ca. 1845 star-shaped tile designs

AD Goes to Washington, IV

Continuing a tradition established in 1990, ***Architectural Digest***, in conjunction with the Smithsonian Institution's Resident Associate Program, is holding a seminar on interior design. One daylong session will be held Saturday, November 19, at Washington, D.C.'s, Ritz-Carlton Hotel from 10 A.M. until 5 P.M. The seminar features designers Mark Hampton, Mimi London, Carleton Varney and Naomi Leff and is moderated by Editor-in-Chief Paige Rense, who will lead a panel discussion with questions from the audience. The seminar is $65 for members and *AD* subscribers; $105 for nonmembers. Lunch is included. For information, call 202-357-3030.

A New Wrinkle

COURTESY KURLAND ZABAR

In 1968 an antiques dealer discovered in the attic of the Ohr Boys' Auto Repair Shop in Biloxi, Mississippi, more than 7,000 contorted, crushed, folded, dented and crinkled pots made around the turn of the century by George E. Ohr, "the mad potter of Biloxi." Ohr kept his output together because he thought the Smithsonian should purchase it all. Dispersed shortly after its discovery in 1968, the work (right) is highly regarded, and Kurland Zabar in New York is showing about 90 Ohr pieces through mid-November. Kurland Zabar, 19 E. 71st St., New York 10021; 212-517-8576.

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Small Is Beautiful

Late-19th-century settee from Town and Country Antiques

Betty Jane Bart uses nearly every inch in her 400-square-foot shop, which draws the likes of Mark Hampton and Thomas Fleming, but she can't fit beds into her cramped quarters. "I happen to live across the street, so I take clients there. If I sell my own bed, I'll set up another one." Bart's biggest challenge isn't cramming her 17th- and 18th-century French, Italian and Spanish antiques into tight quarters. "I have to have things that are different, things that will get people all the way up here," she says of her upper Upper East Side shop. Betty Jane Bart Antiques, 1225 Madison Ave., New York 10128; 212-410-2702.

Robin Miller keeps close to 100 antiques in her studio apartment in Manhattan. Having just set out on her own, Miller credits Sotheby's with her success as a private dealer, restorer and consultant—while working in Sotheby's French furniture department, she had the chance to buy a French gueridon and a drum table. Her collection of late-18th-century French and European furniture is well edited and well priced, according to José Carlino, an associate of Juan Pablo Molyneux's. She sticks to Neoclassical furniture because, she says, "The craftsmanship of the late 18th century is unparalleled." By appointment only. Robin Miller, 212-533-4126.

COURTESY ROBIN MILLER

Robin Miller's selection of late-18th-century pieces

Marlene Benninger also has a small but choice collection at her shop, **Town and Country Antiques**, according to Thomas Fleming. Benninger is known for legs—the ones attached to the furniture, that is—such as the spider legs on a late-19th-century oak side table that end in splayed Spanish feet. Town and Country Antiques, 306 E. 61st St., New York 10021; 212-752-1677.

Hamptons Redux

Arthur Williams had been selling antiques in East Hampton for several years when he closed up shop and disappeared. "I had run out of great merchandise," he says, having recently opened a new shop in Water Mill. After extensive travels across Europe and through Africa, Williams has jammed his large store with cloisonné, Déco decanters, tribal masks, pots from southern China and Clarice Cliff pottery. Equally appealing to him is a "ship of souls" from Oceania, a 28-foot whitewashed wood sculpture of 22 men rowing a longboat bearing the coffin of a chief or king. He also recently was showing a pair of Australian outback chairs that resemble Stickley, a 19th-century French *faux-marbre*-and-fruitwood table with 12 matching chairs and, for the walls, a host of ancestral portraits. Arthur Williams, 710 Montauk Hwy., Water Mill, NY 11976; 516-726-5008.

From Stem to Stem

Since 1979, Norman Grochowski's reputation for making naturalistic hand-forged iron gates, stair railings and chandeliers decorated with leaf, flower or vine motifs has spread by word of mouth. He designed a set of sunflower gates for Sam Elliott and Katharine Ross, duplicated bronze handrails for the Getty Museum in Malibu and is creating ironwork for the Beverly Hills Hotel. Grochowski's latest creation is more accessible—rose-shaped tiebacks (above) and stemlike rods that are part of a new line of home furnishings on the rose-and-vine theme. No two blossoms are alike because the brackets are torch-cut and hand-forged by seven different sets of hands at his workshop. Quicksilver Iron Studio, 353 South Topanga Canyon Blvd., Topanga, CA 90290; 310-455-2342.

COURTESY QUICKSILVER IRON STUDIO

A Class in Glass

Unusual glass mosaic vases, bowls, plates and frames are part of the collection of hand-blown Venetian glassware at the Venice gallery of **Marina Barovier**, a scion of the prominent glassmaking family. Barovier has an assortment of 80 glass mosaic items made at Murano between 1910 and 1960 that represents the spectrum of 20th-century Venetian glassmaking, from Ercole Barovier's 1914 series of "Scozzese" vases formed with multicolored canes and gold leaf to Tobia Scarpa's 1959 "Occhi" vases in opaque glass featuring a central crystal eye. In between is the series of 15 modern mosaic glasses created by the painter Mario de Luigi, who worked under the pseudonym Guido Bin, and Carlo Scarpa's colorful "Murrhine Opache." Galleria Marina Barovier, San Marco, Calle delle Botteghe 3127, 30124 Venice; 41-522-3199.

COURTESY MARINA BAROVIER

A 1950 Fulvio Bianconi vase for Venini

COURTESY MARINA BAROVIER

Two vases designed by Ercole Barovier in 1924

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AN OCCASION IS SIMPLY A DECISION TO CELEBRATE SOMETHING.

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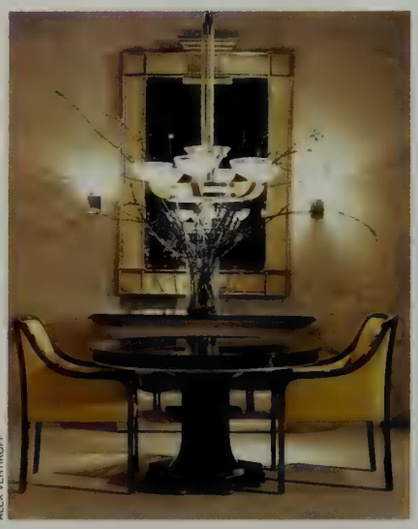
Donizetti, a plaid by Rubelli, at Bergamo



ALEX VERTIKOFF

Sally Sirkin Lewis's new designs for J. Robert Scott

Lorin Marsh (212-759-8700) has expanded its space, and the new showroom is bright, white and accented with gold, chrome and polished steel. Among the Scandinavian antiques and the occasional Anglo-Indian piece is some prime furniture of its own design. Scale is the thing, and the Empire-style *lit en bateau* in gilt gesso with its Neoclassical garlands is positively imperial in size. There is a round stainless-steel pedestal table in Russian Empire style that has been given a handsome spin with a top of deep green glass. There is also a "Palace Gaming Table" in metal with a leather top, which is Russian Neoclassical in style; the top third of each tapered leg is faceted.

At **J. Robert Scott** (310-659-4910), founder and interior designer Sally Sirkin Lewis has brought out a collection that she calls transitional, meaning it signifies a step away from her contemporary style and toward a Neoclassical idiom. "I am in love with mahogany veneers," she says of her round pedestal Georgian dining table, "but I want them to be congenial with my contemporary style as well as suggesting classical origins, so I kept simplifying the table until I got back to the pure form." Among other pieces in the collection are the Odette chandelier, which is made up of gilt rods and shallow, frosted-glass half-globes, and a large rectangular mirror in gold leaf with an architectural pediment on the top of the frame that Lewis calls "L'Trianon Mirror." Her "Ribbon Dining Arm Chairs," with their ribbon-thin mahogany legs and arms, are upholstered in the imperial-yellow handwoven Thai silk that Lewis has just introduced in more than 12 other colors. Silk Cords is the name of this collection, which in its varied use of color is also a new direction for Lewis. "This represents my ascension to imperial style," she says.

At **Dessin Fournir** (913-434-2777), deep in the plains of Kansas, founder and interior designer Chuck Comeau (*AD*, Sept. 1993) is focusing on European models. His mahogany Empire pedestal table [illegible] most closely to Neoclassical originals, with [illegible] elaborately carved and gilded acanthus-leaf motif around the base of the pedestal and gilded, scrolled feet. Another pedestal table, "The Coleridge," has saber legs and additional leaves so that it can serve as a large dining table.

Dakota Jackson (212-838-9444) has an airy new showroom in the D&D Building. Like Sally Sirkin Lewis, Jackson speaks about his classic modernist style as the product of "refining and honing until you get to the pure form." One example shown in the new space is the "Epic Cabinet," which is covered in squares of gray parchment. The legs, says Jackson, "become ducklike, so the shape is no longer linear"; and, continuing in the spirit of playfulness, the pulls on the doors are silver-leaf potato chip forms. Jackson also has a Metal Collection, composed of small tables and an ottoman that was inspired by his desire to weave metal the way leather is woven in openwork summer shoes. "End Table" has legs of twisted metal in ribbonlike forms and a square frame of folded metal sections supporting a glass top.

Milan-based designer **Giorgio Saporiti** has created a new collection of furniture and fabrics available in the U.S. at **Campaniello Imports** (212-744-2914). The fabrics are all woven, and there is a thick, textured feel with an almost primitive look. Saporiti says, "The new trend is a combination of silk, cotton and linen, and when I can I like things to be quilted." Saporiti also characterizes his fabrics as coming from "Egyptian, Mayan and Aztec ancient art with Art Déco and contemporary trends." Translate that to trapezoidal designs woven in a variety of thick textures in blue gray and white, oatmeal and "natural" colors, or turquoise and aqua. Saporiti is showing with his furniture line a large oval mirror framed in a ribbon of satin-finished stainless steel (the material of the moment).

Bergamo (212-888-3333), with its Italian components of Rubelli and Bises and its German affiliate Sahco-Hesslein, has some new plaid fabrics that are appealing because they are so fresh. One, *Donizetti*, is a woven silk plaid with raised horizontal bars. An even more sophisticated plaid is *Andros*, on a union cloth of cotton and linen with a cream background and lines that cross in a plaid. From Sahco-Hesslein comes a line of sheer fabrics that are most innovative. Some are woven from raffia; one is a checked fabric of linen and clear polished polyester that is called *Cillofana*—of course.

COURTESY DAKOTA JACKSON

"End Table" from Dakota Jackson's Metal Collection (left)

COURTESY DESSIN FOURNIR

An Empire-style table from Lorin Marsh (left)

Dessin Fournir's pedestal table "The Coleridge" (above)

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Shimmering in SoHo

COURTESY HANDWOVEN STUDIO

Fine copper mesh used as fabric (right) hangs in shimmering panels in Sette, the new restaurant at New York's Museum of Modern Art, and that is only one of the unusual creations woven in Como, Italy, from the designs of Barbara Anne Grib, who displays them in her studio. Handwoven Studio (with the subtitle Tessuti a Mano—Fabric by Hand) has caught the attention of designer Mariette Himes Gomez and architect Frank Israel, among others. The work includes *Incontri*, an Egyptian-cotton fabric with a design of squares picked out by hand from the actual threads of the fabric, and *Triangolo*, a linen fabric with the design of a large triangle created by similar means. Handwoven Studio, 285 Broadway, New York 10013; 212-274-1308.

COURTESY TESSITURA DI ROVEZZANO

A. SFERLAZZO

Hand-loomed fabrics (above left and right) from Tessitura di Rovezzano near Florence

COURTESY REFLEX

A silver replica of Rome's Fontana delle Tartarughe (left) and a Murano-glass dish and glass from Reflex

Domestic Bliss

When **William Whiting** was a child he wasn't drawn to boats or trains. "Frankly, I was more interested in domestic architecture," he says. In college he built a Tudor dollhouse as a senior thesis project and subsequently got a job at Rochester's Strong Museum restoring the dollhouse collection, which numbers 641,000. Now Whiting lives, breathes and makes detailed miniatures. His most recent commission is for Bennett and Judie Weinstock—a miniature of Lord Hamilton's study in Naples to be auctioned by Christie's in December to benefit Kips Bay. Whiting, who is based in Philadelphia, works with cherrywood and upholsters the ornate furniture with fabric from shiny damask ties. "I have a trunk full of the world's worst neckties, but they look good on the upholstery," he says. William Whiting, 215-592-1258.

COURTESY WILLIAM WHITING

Notes from Italy

Rome's fountains have been replicated in sterling silver for the table. The series of miniatures, wrought by expert silversmiths of the **Argenteria Cose Belle**, are made to scale and include the three fountains in Piazza Navona and the *Barcaccia*, a Renaissance-style boat half sunk at the foot of the Spanish Steps. Argenteria Cose Belle, Via Virgilio 20, 00193 Rome; 6-687-4071 . . . In 1946 Countess Maria Antonietta de Frassineto, fascinated by the Florentine tradition of handweaving fabrics, founded a mill in the Renaissance villa of Rovezzano outside Florence. She assembled an archive of designs and installed a workshop with ancient looms. **Tessitura di Rovezzano** continues today, albeit with some modern touches and with niece Francesca di Frassineto at the helm. Tessitura di Rovezzano, Via Aretina 507, 50136 Florence; 55-690-023 . . . **Avigdor**, the Turin company that has produced the textiles of the Vienna Secession, the Wiener Werkstätte and Fornasetti, is making fabrics based on the designs Gio Ponti created for vases in 1923. This year Avigdor released its fourth Ponti design, *Le Najadi*, a decorative fabric hand-printed on linen. Avigdor, Via Mazzini 42, 10123 Turin, 11-812-7801 . . . Taking its cue from Tokyo, **Reflex**, an artistic venture that combines industrial glass with a host of other materials, has produced the "Sumo Table," a dining table with a crystal top supported by intertwined tubes of Murano glass on a gold-leaf metal base, and a series of Murano-glass vases. Reflex, Via Paris Bordone 78–80, 31030 Biancade (Treviso), 422-849-201. ❑

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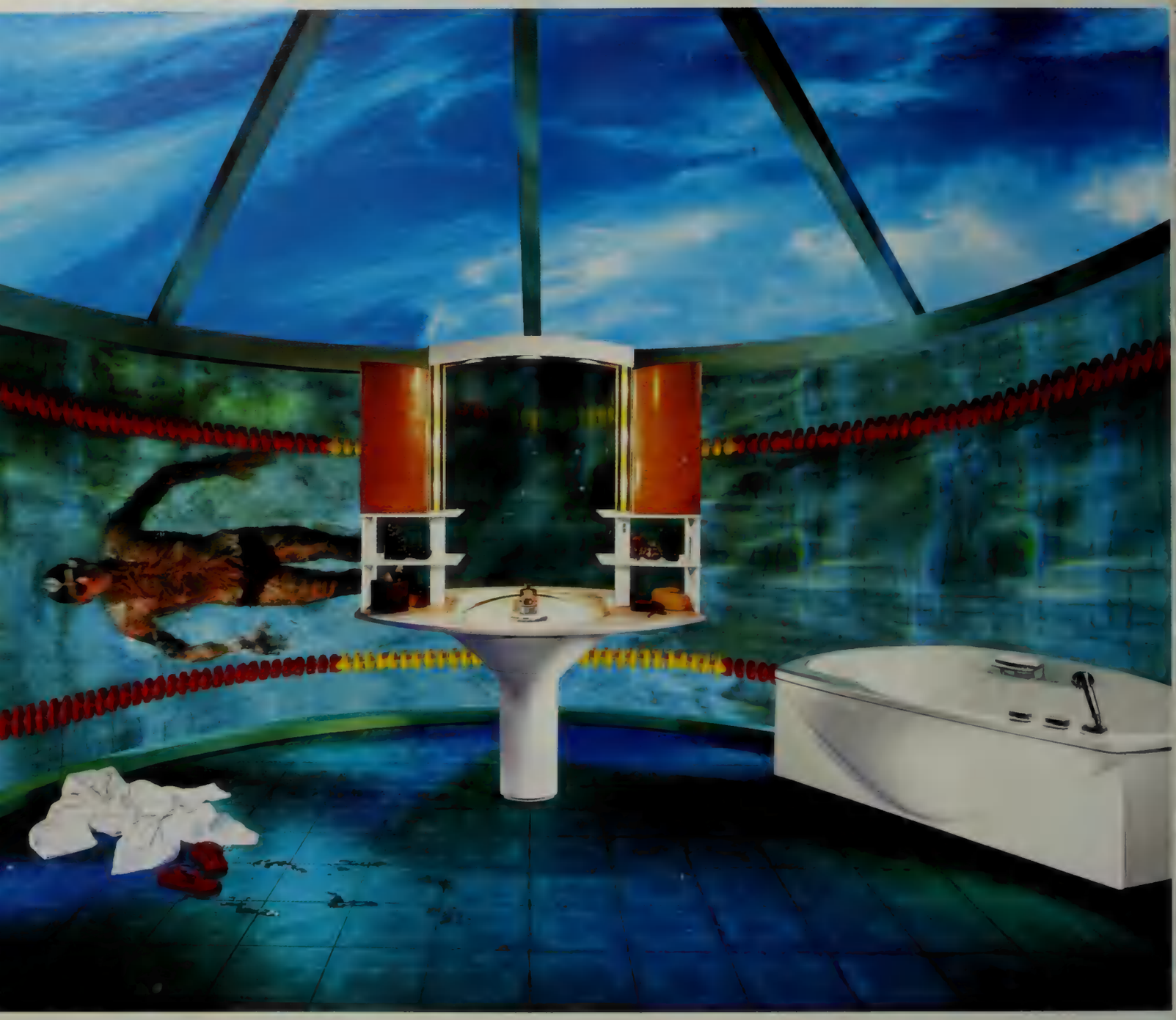

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COVER: A sitting area in the restored Frank Lloyd Wright house La Miniatura includes Arts and Crafts furnishings and frescoed walls to complement the textile-block design of the Pasadena, California, residence. Interior design by Annie Kelly. Photography by Tim Street-Porter. See page 102.

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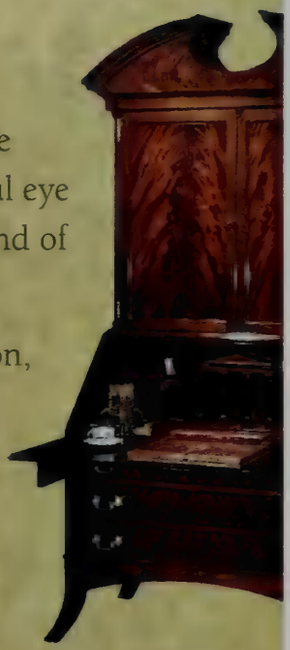

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
6300 Wilshire Boulevard, Los Angeles, California 90048.

As a longtime subscriber, I have enjoyed *Architectural Digest* for years. Your publication inspires many ideas, dreams and wishes as each issue arrives. Often a particular residence makes me try to imagine how it would be to actually live there. But until I received your August 1994 issue, with its feature "Downtown with Carl Bernstein," I had never just turned a page and seen a place where I felt I could move right in and be completely at home. The folk art, the books and paintings, the wood floors and white walls, the eclectic mix of painted furniture, antiques, modern pieces and beloved junk, all come together beautifully to form a highly personal residence.

Marrianna Osolin-Putnam
Silver Spring, Maryland

If you want to build a tepee to smoke cigars in, then build a tepee ("Taming a Tepee," August). Furnish your "clubhouse" with Ralph Lauren, a few moose-horn lamps and plenty of techno-modern features. But please don't insult all Native Americans by trivializing their history, customs and belief in the spiritual association between man and the earth into this year's latest design trend.

Thomas Nesterak
Yardley, Pennsylvania

I wish to take exception to your article about the tepee. The tepee was the hallmark of the Plains Indian and has no business decorating the yuppie landscape of Aspen. It is the white man's put-down of the Indian at its worst. I feel that my sacred space has been invaded.

Helen Redfeather
Kalamazoo, Michigan

The August article "Art: Color Painting of the [illegible]" by Karen Wilkin is once again p[illegible] that *Architectural Digest* is not just [illegible]etty-face publication. Privileged to have attended a week-long symposium featuring Noland, Olitski, Wilkin and Sir Anthony Caro (whom you have previously featured) at the Hartford Art School in April, I was thrilled to read about them in your magazine. What a surprise to find out that I had more to learn! Wilkin's writing was clear, insightful and informative. Thank you for continuing to educate, not pander to, your readers.

Linda Fisher Silpe
Sims, Connecticut

Edward and Danna Ruscha's house ("Rancho Ruscha," August)—with its California contemporary art, Cliff May–inspired spaces and Rin Tin Tin altar—shows true southern California spirit. It's always interesting to see how an important painter's aesthetic translates into his private realm.

Leo Chang
San Diego, California

On page 65 of your August issue, Danna Ruscha remarks how fussy she and her husband are. Please note the leather chair. Perhaps a definition of *fussy* is in order.

Marilyn R. Lappen
West Hartford, Connecticut

Please allow our family to make a correction concerning a statement in the August story "AD Travels: Wyoming Windfalls." Trailside Gallery was not founded by Ted and Christine Mollring but by Dick Flood, Sr.

Daro and Teresa Flood
Jackson Hole, Wyoming

I am neither a designer nor an architect, but I find *Architectural Digest* a joy to read. Your photography is superb in its range of subject, composition and lighting, and you continue to show readers unfamiliar places.

R. E. Larsen
Bartlett, Illinois

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PEOPLE ARE THE ISSUE

JIM MCHUGH

England remains a vital touchstone for today's design world, and next month we present a special issue devoted to English style. Features include new designs by John Stefanidis in Dorset and Robert Kime in Wiltshire. In Sussex, Georgina Howell visits Maurice Saatchi and Josephine Hart, author of the best-selling Sin and Damage. In the Lake District, John Julius Norwich takes readers inside John Ruskin's historic house. In London, Princess Ira von Fürstenberg opens the doors to her Mayfair flat, and Tiffany's design director John Loring shows us his own collections. In Oxfordshire, noted antiques dealer Christopher Gibbs shares the pleasures of his extraordinary garden on the Thames. And at Glyndebourne, Sir George and Lady Christie, hosts of the renowned opera festival, give a rare tour of their private quarters. But first, don't miss Louise Erdrich's "Snow Houses" on page 40 of this issue. It will give you a chill.

Paige Rense *Editor-in-Chief*

ANNIE KELLY / TIM STREET-PORTER

Nicole Daniels
Annie Kelly

Frank Lloyd Wright's La Miniatura

Given the status of Frank Lloyd Wright's La Miniatura, it's interesting that color, not architecture, set the course for the revamped interiors of the Pasadena, California, house. Nicole Daniels, who has lived in La Miniatura since childhood, felt that the mostly off-white rooms "weren't in keeping with Wright's magic." She approached Annie Kelly, an artist and photographer, for direction. "Nicole had a very intimate perspective," says Kelly. "She knew, for instance, just how much of the eucalyptus green should find its way from the arroyo to the inside." What started as a simple dialogue on palette turned into a full-fledged renovation. "Anyone who is at all design literate would have a rough knowledge of periods of furniture and a feeling for what would be appropriate in the house," Kelly says. "The job wasn't strictly about that." Adds Daniels, "And it wasn't only about maintaining a certain preservationist correctness. We did what we set out to do: expand on the *spirit* of an architectural masterwork." *See page 102.*

GEORGE OBREMSKI

Carleton Varney

A Caribbean Cadence

"There is no good taste and bad taste," says Carleton Varney of Dorothy Draper & Company, "there is only taste." The designer explains: "The center of taste is the person who lives in a space. Joan Crawford was a client of mine for many years, and I always said Joan Crawford had more plastic on her furniture than you could find in any aisle at the A and P, but that was Joan. She loved it; she said, 'I want it to be me.' " The beginning of your taste, Varney believes, is the first room you remember. "You seek to re-create it all your life, or else you seek to discard it, and if you do that you cut yourself off from life." For a vacation house on the Caribbean's Peter Island—designed in the 1970s by architect Gerald Schiff—Varney and his associate Daniel S. Parker drew on the exuberant colors of the landscape. They added bright hues on surfaces from walls and ceilings to baths. And the first room Varney recalls? "My grandmother's room—it was painted green." *See page 110.*

MARY E. NICHOLS

Daniel S. Parker

Scenes from Provence

For Lady Sandra Lean, the renovation of an old olive mill in the south of France was a true collaboration with her late husband, film director Sir David Lean. "He was such an incredibly visual man. I would show him very detailed photographs of the work in progress, and we would go over all the specifics." Sandra Lean's background is also tied to the arts; she was once a dealer specializing in seventeenth-century paintings. "My eye has been trained twice, by paintings and by film," she says, "and what I've learned from both arts has undoubtedly influenced the way I look at interior decoration. One thing that is important to me is flow. I like ideas and places to move naturally without a break. I hate those houses where you get one style in one room, another in another. I don't like abrupt transitions." *See page 118.*

continued on page 33

continued from page 20

DERRY MOORE

Katharine Graham

Katharine Graham's Capital Life

"This is truly a family house," says Katharine Graham, chairman of the executive committee of the Washington Post Company, of her Georgetown residence. "Although it has seen many dignitaries and heads of state over the years, my children are what defined it. For years it was the center of activity for the neighborhood. The front yard was the playground, where baseball reigned in the spring and summer and football took over in the fall. After baseball season I used to plant grass on home base. By the time it grew and filled in the hole, it was time to play football. This was not a formal house by any means. My children had freedom inside as well. As a matter of fact, my son used to play with his band in the living room." *See page 126.*

DAVE MARLOW

DAVE MARLOW

Merv and Thea Adelson

DAVE MARLOW

KAREN KEENEY

Zoe Murphy Compton

Bill Poss

Western Spirit at the Lazy A Ranch

In Merv and Thea Adelson's guesthouse/barn outside Aspen, western details pervade even the kitchen, where a small Native American birch canoe sits atop the cupboard. Working with architect Bill Poss, designer Zoe Murphy Compton gave the contemporary structure an "antiqued, weathered look." For furnishings, she headed south and east from Aspen, going as far as Brimfield, Massachusetts. "I collect the sort of thing that you can't just snap your fingers and find tomorrow," Compton says. Not wanting to be saddled with the label "western designer," she readily admits that she collects "everything—country French furniture, English silver and majolica," she says. "Because I ride a horse, people think that I'm a cowgirl and I cook beans every day, but this is the first big western job I've done. Since I'm from Texas, it's probably in my blood." *See page 148.*

JOHN VAUGHAN

Tim Flack

Technicolor Dreams

Even when pressed, CBS's vice-president of creative affairs, Tim Flack, won't reveal the names of any of the television shows that have been developed under his guidance. "One way or another, I've been involved with any half-hour sitcom on CBS," he says. "But it's always a team effort." Flack's West Hollywood residence could be considered an antidote to Hollywood's herd mentality. Conceding that its combination of vivid colors breaks every unwritten code of design, he helmed a "whole creative community I wasn't aware of before," he says. He found that because of the unique nature of the project, the craftspeople became remarkably possessive. "One day, deep into the project, I came in and there were ten people arguing about whether there should be a gold line across the plate railing in the kitchen. I made an executive decision, and then everyone went back to work." *See page 170.*

PETER AARON

PETER AARON

Barbara Taylor and Robert Bradford

Joan Blutter

A Writer's Rooms

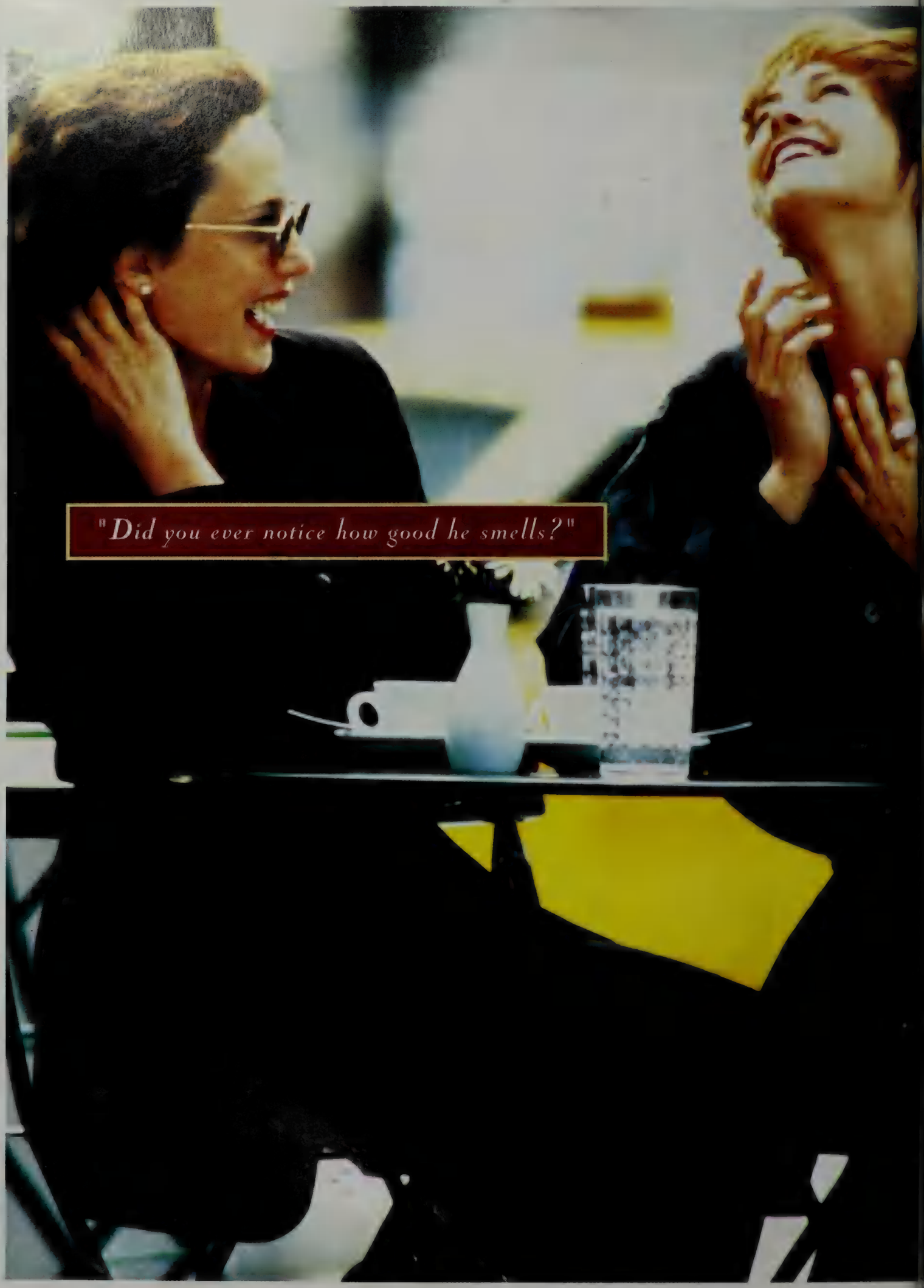
Before she became a novelist, Barbara Taylor Bradford, whose latest book is *Everything to Gain*, was a well-known journalist in England and the United States. For thirteen years she wrote a thrice-weekly syndicated column on interior design, architecture and style. She also wrote eight books on interior design. "Decorating is my hobby," she explains. For the Connecticut weekend house that she shares with her husband, movie and television producer Robert Bradford, Barbara Taylor Bradford enlisted the help of Chicago-based interior designer Joan Blutter. Ever since they met—over twenty-five years ago—the two transplanted Englishwomen have wanted to collaborate on a design. "Working with Joan was like dancing with Fred Astaire," says Taylor Bradford. "We were never out of step." "Bob, Barbara and I are all perfectionists, as is architect Paul Hinkel," says Blutter. "Barbara is visual and pictures real rooms in her head, just as she does in her novels. She expresses what she envisions with ease." *See page 176.*

DURSTON SAYLOR

Harry Schnaper

Smart Style for Manhattan

"Interior design wasn't as much of an afterthought as my career history might suggest," laughs Harry Schnaper, who first got a degree in clinical psychology and taught special education in Baltimore's inner city. Various jobs followed: "I tried food—it was the eighties and everyone was a sport chef, so I started a catering company." He moved to London as a consultant to a group of English investors who were opening American-style restaurants and, once there, enrolled in the Chelsea School of Art. Upon his return to New York, he went to work for decorator Gay Matthaei and, later, Robert Metzger. While it was "the daunting prospect of my fortieth birthday" that prompted him to go off on his own, "you don't all of a sudden decide that you're a decorator," he says. "You have to know a lot more than which pretty objects go together. When you've been around, when you've tried things, that experience comes out in the work." *See page 190.* □


"Did you ever notice how good he smells?"

GEORGIA: *I finally went out to dinner with him last night.*

JACKIE: *Just the two of you? Where did you go?*

GEORGIA: *Mario's.*

JACKIE: *Mario's? The food is terrible.*

GEORGIA: *I didn't notice. I don't really even know what I ate.*

JACKIE: *Really?*

GEORGIA: *You should have seen him. He was so sweet. He spilled his wine all over my dress.*

JACKIE: *Adorable.*

GEORGIA: *And then when he reached over to give me his napkin, he knocked over his water glass.*

JACKIE: *Hilarious.*

GEORGIA: *Well, it was. We couldn't stop laughing. We just had to get out of there. We laughed all the way back to my place.*

JACKIE: *Your place?*

GEORGIA: *Well, I was soaked. And besides...*

JACKIE: *Besides.*

GEORGIA: *Did you ever notice how good he smells?*

JACKIE: *Frankly, no.*

GEORGIA: *He wears the most wonderful cologne.*

JACKIE: *Dare I ask what it is?*

GEORGIA: *Well, it comes in a box with dots.*

JACKIE: *Dots?*

GEORGIA: *Dots.*

JACKIE: *So. Now we're back at your place...*

GEORGIA: *Jackie, how's your mother?*

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3. 6-light brass theatre fixture w/etched glass. 41"W x 65"T
4. 12-light French chandelier w/crystal basket. 40"D
5. 5-piece J. Meeks rosewood parlour set in Stanton Hall pattern.
6. Tailor's dressing mirror w/tiger bronze plate. 68"W x 77"H
7. Inlaid center table with musical motif. 34"D
8. Empire table w/winged female figures and marble top. 72"L
9. Pair Renaissance Revival client's chairs in burgundy leather.
10. Tri-fold walnut screen w/3 bronze panels. 51"T
11. Extra grade Wooton patent rotary desk. 32"T x 72"L
12. 15-piece Art Nouveau dining suite - 6 chairs not shown.
13. Monumental 3-piece carved mahogany parlour set
14. Grand empire bookcase w/ormolu details. 6"T x 10"W
15. 6-piece Bombe bedroom set

CONTRIBUTORS

SUSAN MARY ALSOP is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court*, *The Congress Dances* and *Letters to Marietta*.

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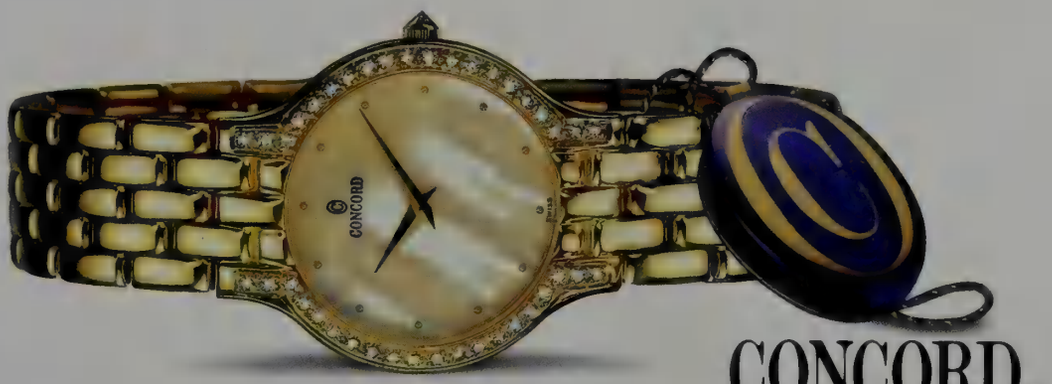

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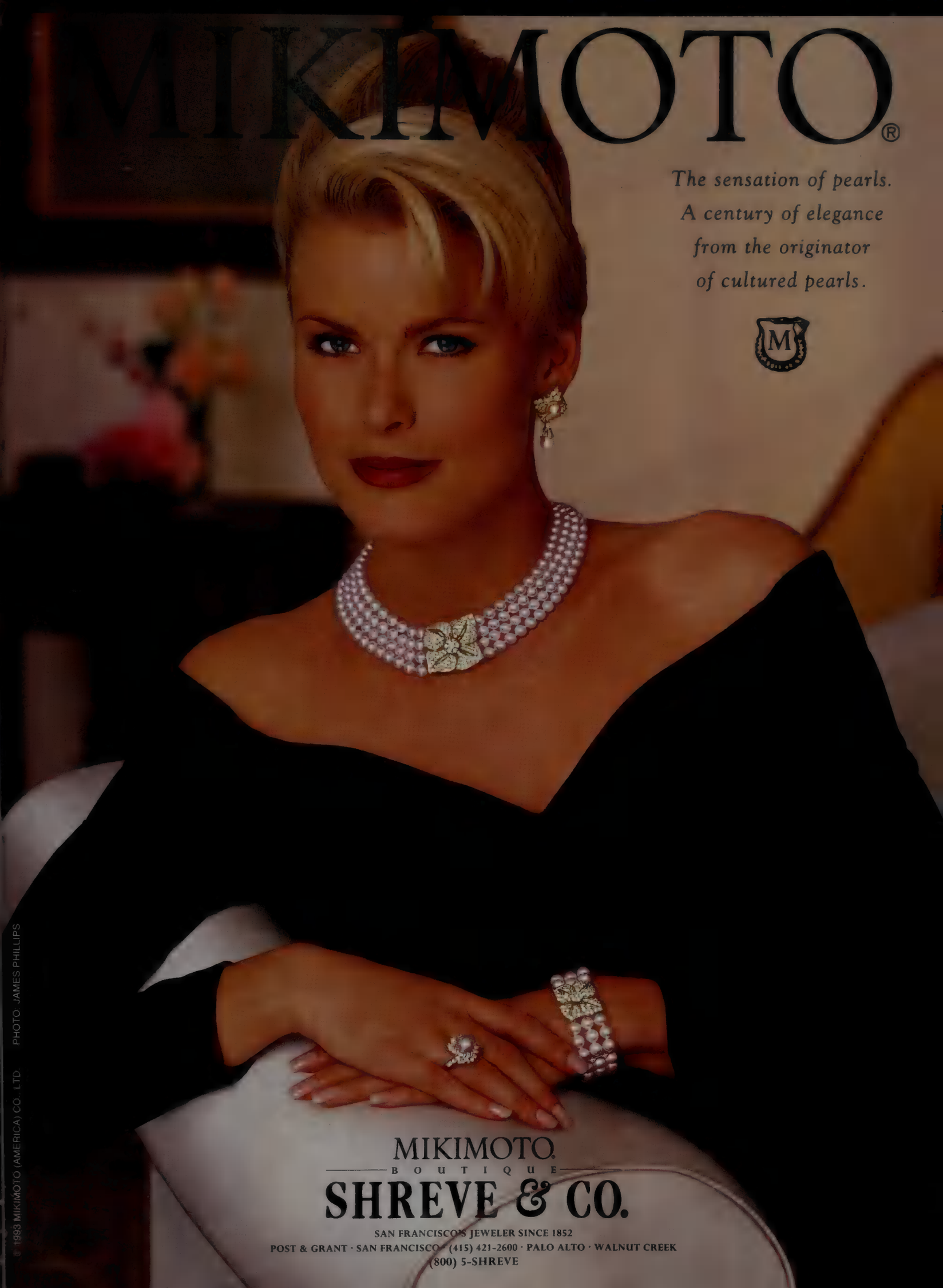
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GUEST SPEAKER: LOUISE ERDRICH

SNOW HOUSES

As a building substance, snow is fickle—just when you've constructed a masterpiece of architecture, it melts. And yet, during the endless North Dakota winters of my childhood, the snow—fixed water, crystallized air—seemed more permanent than earth, immune to sun's fire, and unquestionably more beautiful than the indoors of steam-heated, dry winter houses.

My brothers and sisters and I, released outdoors, built with the material at hand. The forms of each of our constructions were in large part dictated by the sequence of thaw and freeze. One prodigiously successful dwelling was begun during a Chinook thaw that allowed the snow to adhere with an unusual grip. We rolled great hummocks of it into boulders grained and stratified with snirt—that is, the peculiar snow-dirt that flies off dusty fields—and set these close together. We built the walls higher, using smaller compacted snowballs until our house had the weathered grim look of a ruined Scottish castle.

TOM BERTHIAUME

Louise Erdrich is the author of *The Beet Queen*, *Love Medicine* and *The Bingo Palace* and the coauthor, with Michael Dorris, of *The Crown of Columbus*. *The Bluejay's Dance* will be published by HarperCollins next April.

New snow, fallen deep when the temperature was near zero, produced an ephemeral sandstone ideal for cutting with shovels or breaking into blocks, stacking double thickness and then glazing with water to a sheer ceramic finish. Of course, some snows were useless for building—there is an icy brittle snow so distinctive that the Ojibway name the month of March *Onabanigizis*, the month of crusted snow. The yards, boulevards and fields were covered with uniform sheets of failed white cake, the insides dry and crumbly, the frosting thin as glass, but tough. In such stuff the best we could stamp out were floor plans, and so we lived and played within imaginary rooms.

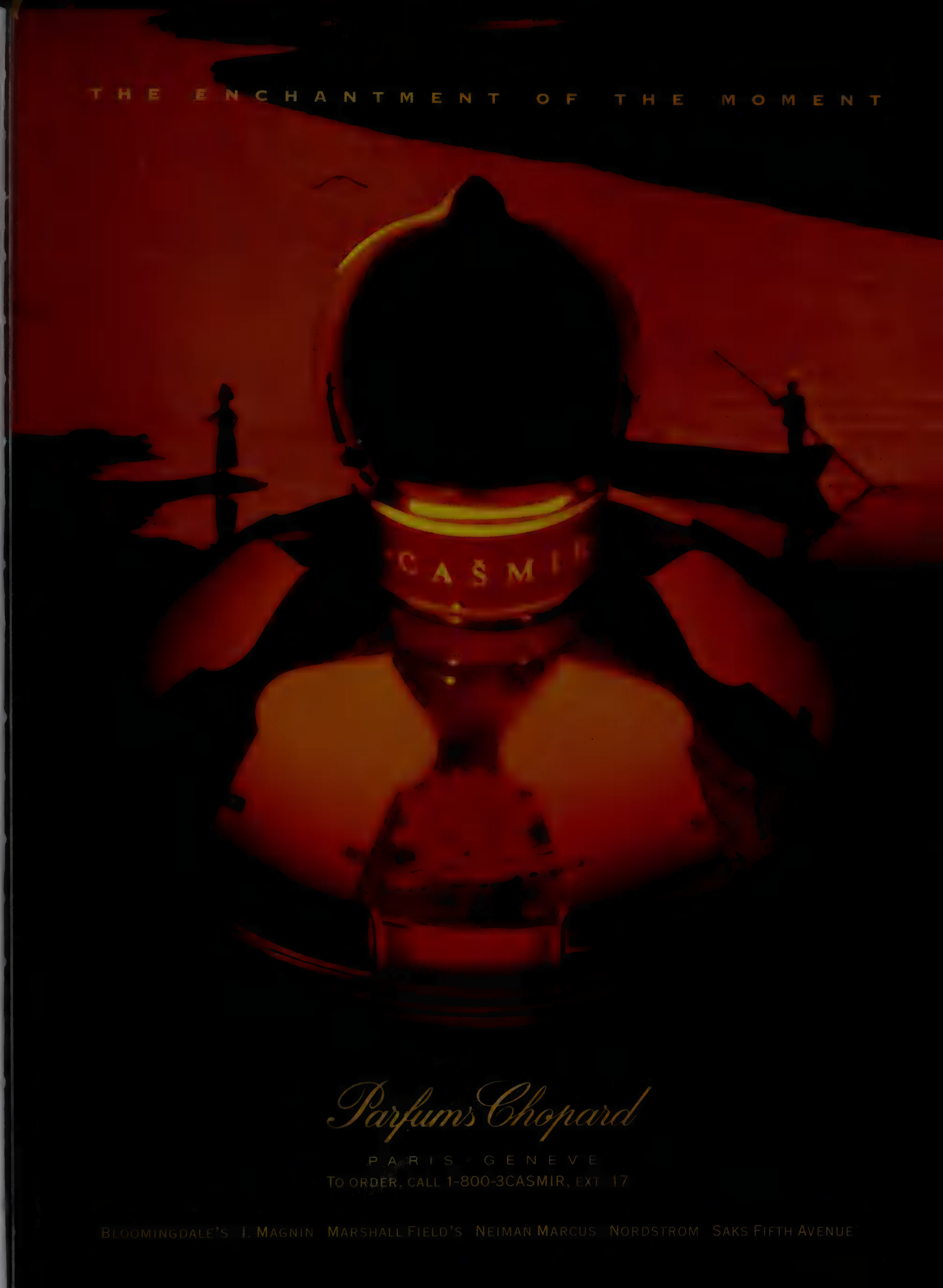
Blizzard snow was best, fiercely carved by wind. We chose the highest, thickest drift and then hollowed out a warren of tunnels and cavities that we iced inside with satisfied breath. Curled close to a sister or brother in a white den, pretending to hibernate, nap like bears, I took intense comfort. The outside world was muffled, quieted, immaterial. Within, the air was always above freezing, even warm. Once I slept there for an hour, encased in a coat I loved very much. Made of thick blue synthetic pile, it resembled the pelt of the mythical Yeti. I woke to the violet of dusk, the hiss of wind drifting snarls of snow across the entrance, and experienced a captivating hunger.

Thirty years later, when I understood that grown-ups, too, were allowed to live adventurously in snow, I knew that hunger was a deep and abiding desire. I wanted to learn how to sleep in snow, to exist outdoors. I had also begun to associate snow with mountains. I wanted to sleep at the base of my favorite Rocky—Rising Wolf—while the grizzly bears that inhabit the Glacier-Waterton ecosystem were safely dozing and out of commission. Mid-February, I invited Amy Linn, a friend who had survived a mugging in Nairobi and been attacked by packs of rabid dogs on the coast of Tanzania. We skied into the wilderness with a man named Dave who lived in such a state of ecological correctness that he refused to use up earth's ground space and so lived in a tree house.

No bears, no people, no blackflies, no mosquitoes. Cold, though. The area around Two Medicine and Pray lakes is easily accessible in summer but once the road is closed requires an eight-mile uphill climb, on skis, with eighty-pound packs. Rising Wolf Mountain had a womanly shape, I thought, as I finally regarded her with the humility of a

I wanted to learn how to sleep in snow, to exist outdoors.

continued on page 44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SNOW HOUSES
continued from page 40

beast of burden, bushed and exhausted at her base. She was a generous and powerful shrug of rock. Her avalanche chutes in winter were a dazzling wash of milk and stone, her summit emphatic but not forbidding, but she was quickly vanishing in dim, dark air. We needed shelter. Now that the romantic reality of making a house of snow was more like survival, there was necessity involved.

We set to work.

The Inuit were and are the unquestioned world masters of snow. Using long-bladed knives of bone or antler, a person could build a tight dome shelter in about an hour. The blocks were sliced from a circle of snow that would form the sunken floor of the house. Other blocks were removed from a trench to make a low entry. Cold air flowing through warmed as it entered, and stale air rose and exited from a tiny hole in the roof. We followed approximately the same plan.

Dave used a pruning saw, model K-40. He had a shovel, too, a little red plastic hardworking tool that we used to lift the loose snow off the tougher pack. He sawed the first block, about a foot and a half by two feet, then scraped snow away from the lower cut and sawed underneath the block, eight inches to a foot deep. He thrust the saw down upright—don't lay tools down, he advised, things get lost so easily in snow—and then, applying a little oomph, cracked the block from the side of the bank.

For about an hour after his demonstration, Amy and I sawed, shoveled, cracked and dislodged about twenty or thirty roughly symmetrical rectangles of snow and at the same time took turns digging into the side of the bank. Since the size of snowflake crystals depends on the water vapor content of air, drier as the temperature falls, the superdense snow we cut into was probably composed of dendritic crystals, hexagonal plates, hollow prisms. Snow affects all of the senses—hearing sharpens when the snow is dry. Hair thickens when the snow is wet, touch is heightened. Vision thins and enlarges on a snowy night, and soon we were seeing entirely by reflected snowlight. Dave fitted block on block and in a kind of magician's levitating trick coaxed each one to stay, to hold from underneath. Still, twice, as he seemed to balance the whole structure on his palm, the entire hard-won edifice collapsed.

"Shoot," Dave said, each time with a more exceptional mildness. Amy and I took deep breaths, reassured that this was somehow normal—three people standing around on a midwinter wilderness night. Obediently, we fumbled for the right block or wedge of snow, adding a piece here, a piece there. When at last Dave decided that the thing would stay up, he placed a candle inside while we performed the finishing touches, packed bits of snow and threw more snow onto the outside to close every crack of light.

Once inside, we were a tight fit, but warm enough, and the walls in candlelight were magical and pure. Dave was a big, limber guy with long arms and legs and a carved face, windtoughened, bearded. He had a keen, slightly dreamy, half-addled expression and possessed a cornball sense of humor, which Amy and I tried not to activate. He wore Lycra tights, a purple-and-gold hat, a yellow windbreaker. And a pair of huge polar fleece camp booties made his feet big as hams. He lighted a tiny stove and melted snow for us to drink. We were actually dehydrated. I could feel it—the sucking thirst made me break off a bit of the snow roof occasionally even though I knew that would make me drier by morning, for it burns up more body energy, and water, to melt the snow than the snow can replace.

> The dark wind lifted behind us, and we were skiing the lake.

As for the night: It was very black.

Unlike my fantasy of snow-cave hibernation, sleeping that first night in snow was claustrophobic—I woke halfway through strangely panicked, heart knocking, wanting to claw my way out. I longed for comfort, a mattress, warm milk. In my pack there was a bottle of expensive whiskey, quite heavy—I had carried it uphill those long miles to toast success and now couldn't bear the thought of it. The night seemed brutal, endless, the cave too tight and small, poor Dave and Amy, whom I kicked, too big. We'd bunked sardinelike, and I slept facing those enormous polar feet. I practiced self-hypnotic Lamaze breathing and then gave up and swallowed two sleeping pills. The oval of the door grayed and cleared to morning before I finally relaxed, turned on my side, hugged Dave's padded booties and slept.

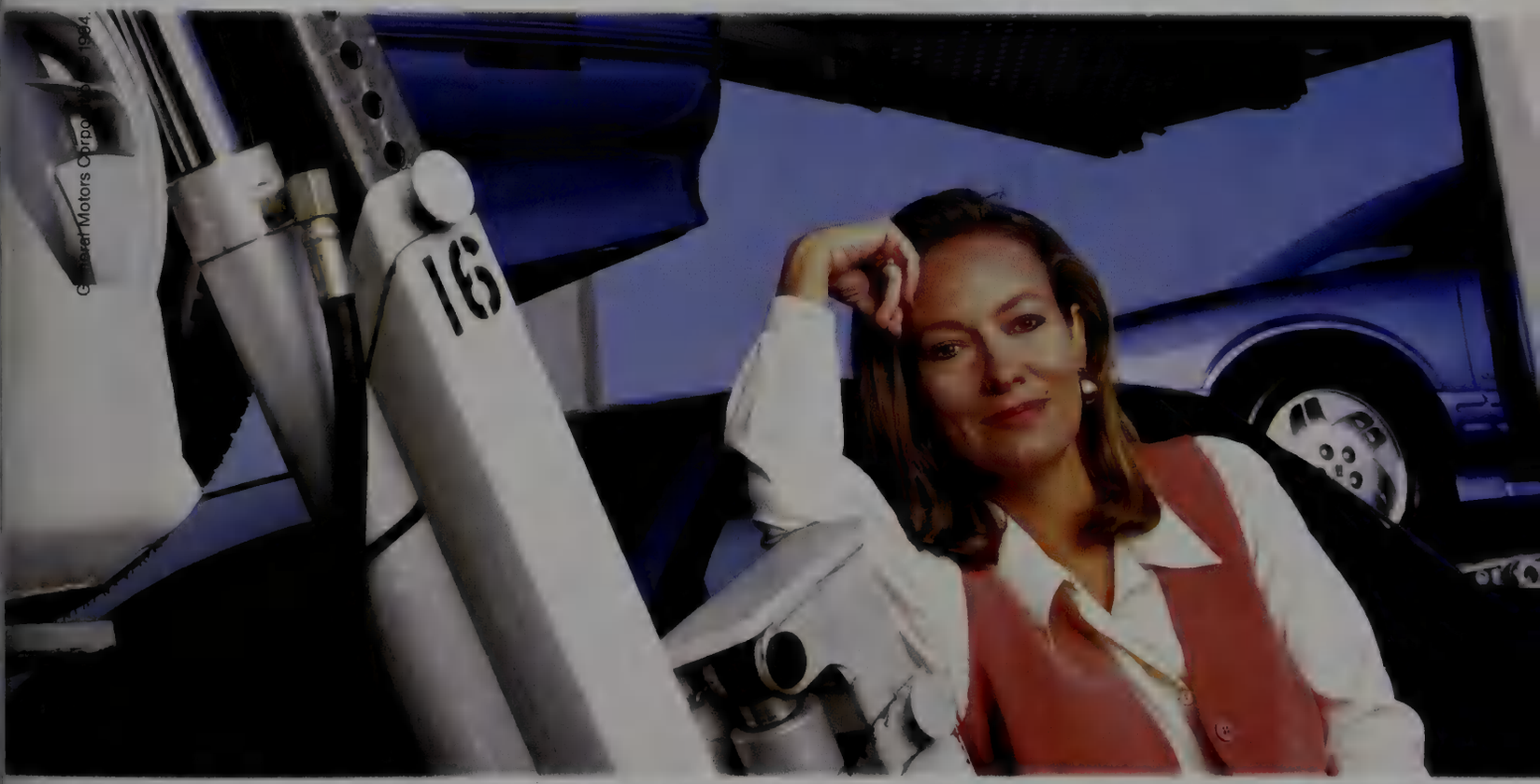
Morning. Brushing my teeth with snow, I watched the mountain make more snow in a dazzling sheet-blue sky. The air rose over her humped back from the west, and as it flowed over the peak it turned to vapor. She seemed a breathing mountain, in motion, forcing change around her, changing herself. She was no solid and impassive rock but deeply and centrally alive. We could see it, looking at her face, marking out the overhangs of snow and avalanche chutes that violently cleared trees to the lake's edge. The avalanche wind, the two-hundred-mile-per-hour knockdown force that splintered trees before the snow itself arrived to bury them, was living. We snapped on our skis and flowed along the base into wolverine country, where we would chase down an open water source through climax spruce forest well into the evening.

Dark collected, pooling in blue shadows. An immense exhaustion assailed me. In the swan quiet of the evening, my bones hummed with

continued on page 48

General Motors.

"I sell these cars, so it's right that I have a say in how they're built."



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Lisa Schomp, a third generation Oldsmobile dealer in Denver, spends a lot of time fielding questions from her customers. But these days, Lisa gets almost as many questions from the people at General Motors. They want to know: "What do people love about our cars? What are their gripes?" And they're not just asking for her advice. They're acting on it. Which makes sense. Because General Motors is out to build the cars and trucks customers really want. And who knows more about GM customers than the dealers, like Lisa, who make their living listening to them?

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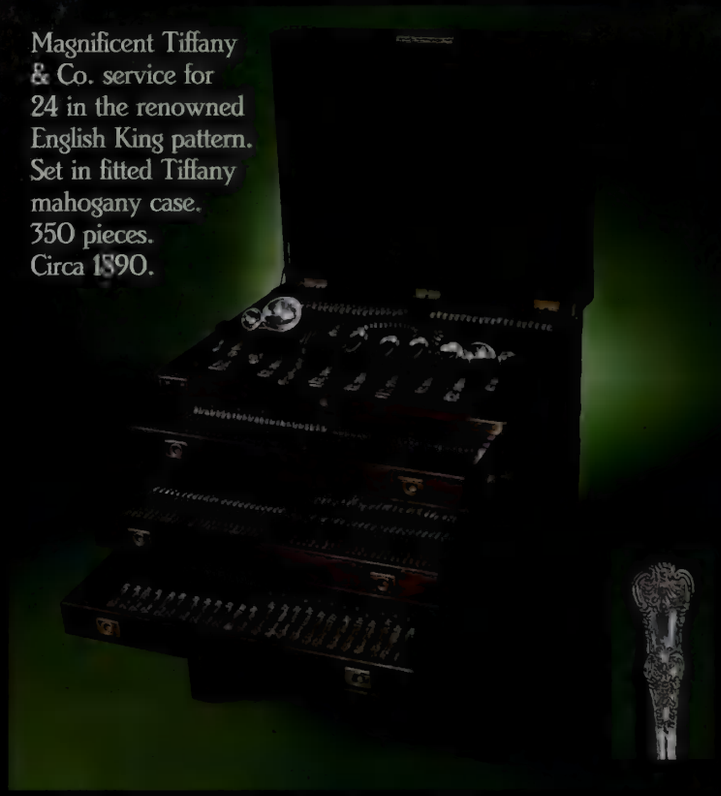

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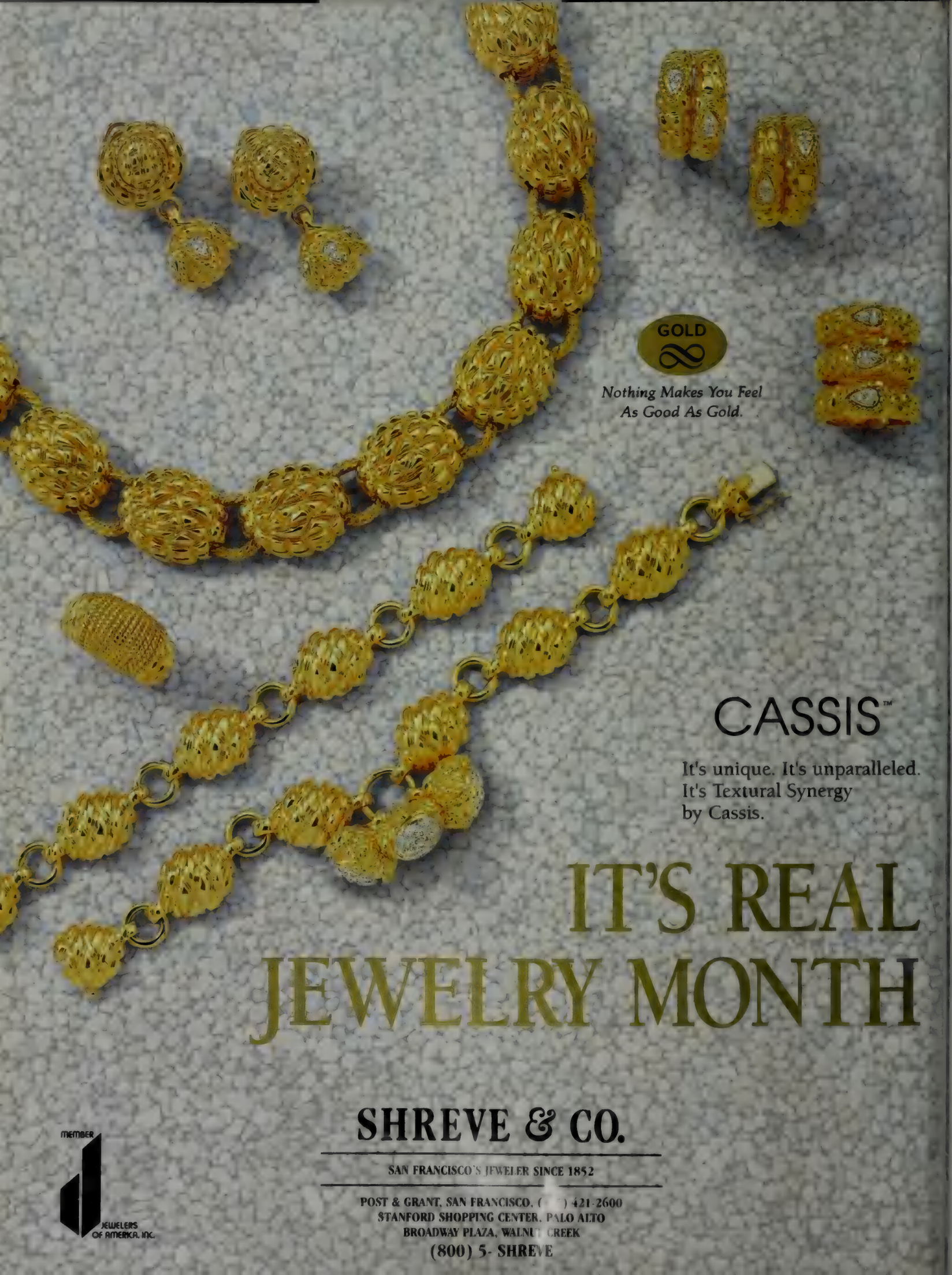
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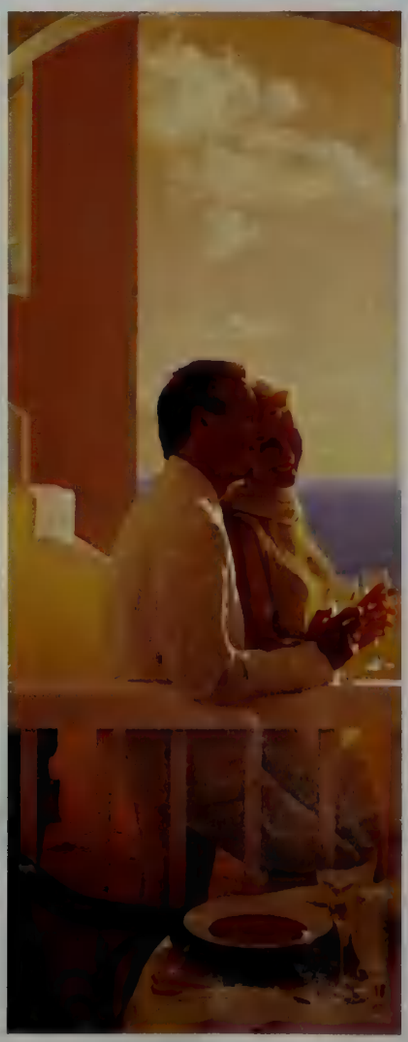

GUEST SPEAKER

LOUISE ERDRICH
continued from page 44

sleep, with the need to stop. Cranky as a three-year-old, I nearly cried attempting to knock the balls of snow off the laces of my boots. And then the dark wind lifted behind us, and we were skiing the lake. We rode from the last light into a deeper blackness at the outer edge, just at the mountain's foot. The light was sere: blue, pink, mountain colors flooding into the lapped waves of snow. The snow itself was an opaque and perfectly contained shimmer, and almost no movement, no effort, was required to glide over it. We rode the wind. The dark required trust in dark. At one point I feared moving on so quickly in the deepening lightlessness. But to shine a light into the darkness blinds you to anything but that which lies inside one narrow beam, while to trust your vision to the snow alerts you to a larger world.

And so I learned that the snow of our adult years is a fallen substance compared to the drifts and wonder, the angel and powder snow, the childhood fevers that accompany its appearance. I never did open that bottle of whiskey; it still sits on my cabinet shelf, a reminder that it quenches no true thirst. Nor did I recapture the animal magic of snow-cave sleeping until my own daughters started to build with snow. We shoveled and packed a snow living room with comfy divans and shelves built into the snow walls. It had no roof.

One night after they were asleep indoors, I entered. Over me the stars beamed fractured light. I leaned back, crossed my legs, sighed into the depth of a huge brown coat and closed my eyes. The cold penetrated quickly, but before it became too intense to disturb me, a light sleepiness reverberated in my hands. Over me the sky was still heavy with stars, with ice, with unshed snow. I napped a minute, woke happy. For a moment I had slept in the house of my childhood, which is made of time, after all. Water makes snow, time makes us into adults. Both vanish. All that is left are words. □

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AD TRAVELS: SHOPPING CHICAGO

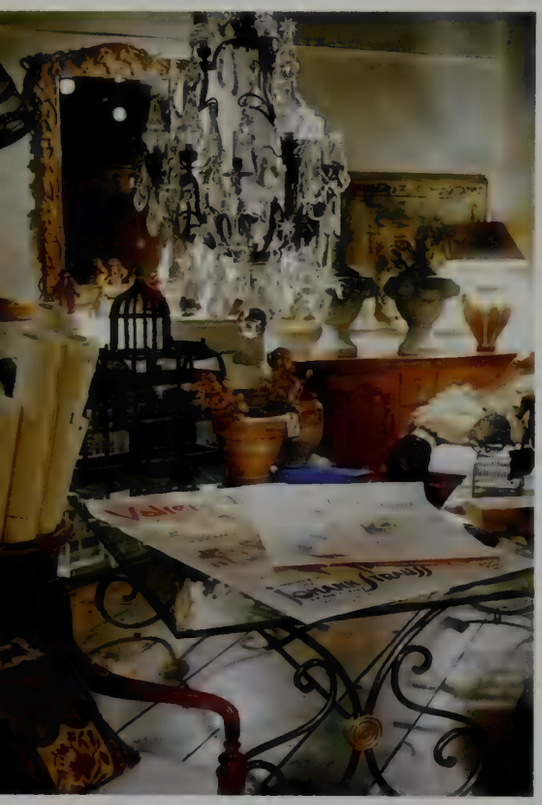
SEVEN INSPIRED SOURCES FROM THE LOOP TO THE NORTH SHORE

By Pilar Viladas

JIM WRIGHT/NAWROCKI

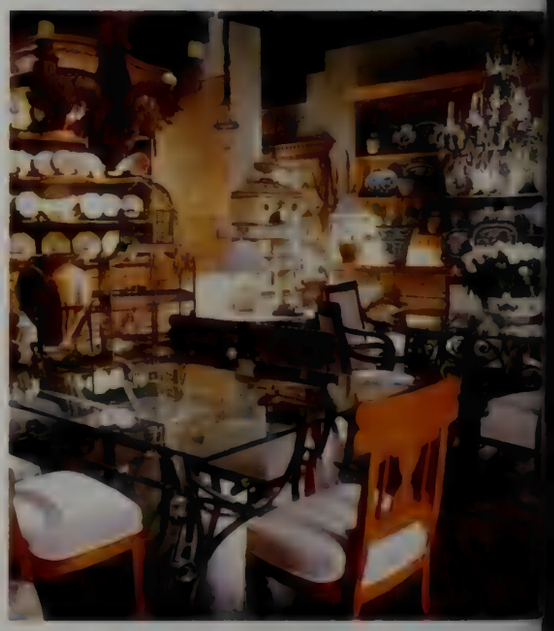
PHOTOGRAPHY TONY SOLURI

"Chicago is a dynamic city with wonderful shops," says interior designer Bruce Gregga. ABOVE LEFT: The landmark Merchandise Mart dates to 1930. ABOVE RIGHT: "One showroom I enjoy visiting in the Mart is Mike Bell's," says Gregga, right, with the namesake owner. They discuss a Chippendale-style chair.



When Bruce Gregga talks about design, the word *marriage* is apt to crop up with some frequency. But the well-known Chicago interior designer isn't putting people together. Instead, he's a matchmaker—and a highly skilled one—of objects and styles. Gregga isn't afraid to combine, for instance, a Biedermeier chair, a Georgian table and an African sculpture in the same room. "Houses should have a range of mixtures," he believes.

Finding these diverse objects is a task that requires an equally free-wheeling approach. Gregga travels widely and shops wherever he can. He once fantasized about the per-



"Mike Bell deals mainly in English and French country pieces," notes Gregga. ABOVE: A French iron-and-crystal chandelier hangs near a French steel-and-brass table and an Anglo-Indian armchair. ABOVE FAR RIGHT: English ceramics fill the shelves. The tables are French.

"Many of our things are fashioned out of old woods or aged components from England or France, and almost everything is bench-made."

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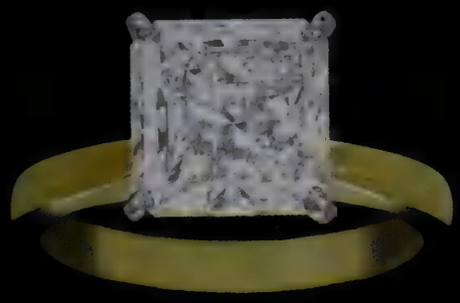

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SEVEN INSPIRED SOURCES FROM THE LOOP TO THE NORTH SHORE

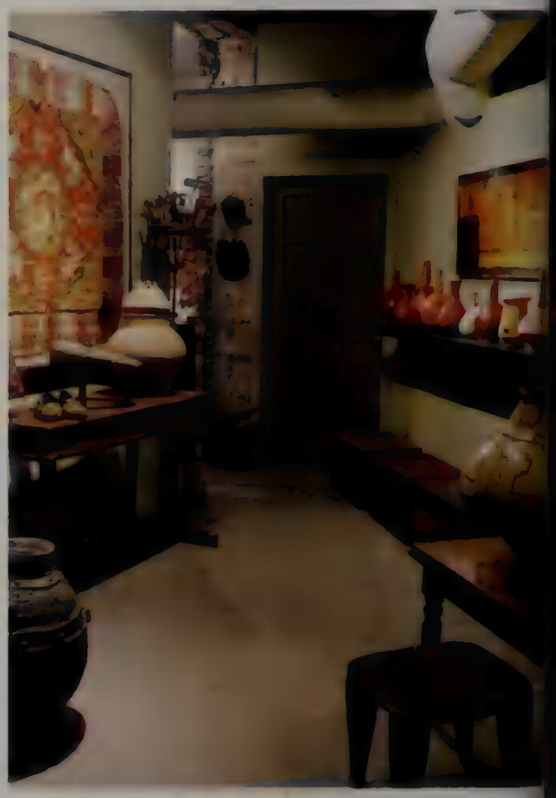
continued from page 50

"The Douglas Dawson gallery offers textiles, pottery, sculpture and furniture from non-Western tribal cultures," says Bruce Gregga. "Every time I drop by I want to buy it all." LEFT: The designer confers with Dawson about a vessel from Mali. A Kuba ceremonial dance skirt from Zaire stretches across the wall.

fect mirror for a certain commode, only to spot it one evening in the front window of an antiques store on London's Fulham Road. But he's just as likely to "stop the car at the drop of a hat at some odd little place" in the country.

And for Gregga's many projects—which currently include a yacht being built in Holland; the interiors of an oceanfront Florida residence designed by Mexican architect Ricardo Legorreta; a farmhouse in collaboration with the Chicago architectural firm Hammond Beeby and Babka; and a number of Lake Shore Drive apartments—he will also look for objects closer to home, taking advantage of a rich assortment of shops and galleries in the Chicago area.

From his headquarters in the Merchandise Mart, a Chicago Art Déco landmark that was completed in 1930, Mike Bell specializes in eighteenth- and nineteenth-century English and French country furniture, which can be modified to suit a client's specific needs. For example, Bell can outfit a desk with a wine cooler or, in the case of one of Gregga's clients, shelves for evening bags. "It's a decorator's dream," says Gregga. "There is no limit to what he can create. You just need to have imagination." He points to a pair of painted shutters from India, observing that they would make a very attractive cabinet. "We can do that," says Bell. "Many of our things are fashioned out of old woods or aged components from England and France, and almost everything is bench-made," he explains. If you find a one-of-a-kind antique chair and want five more for your dining room, Bell can duplicate it. He also makes his own lines of reproduc-



ABOVE LEFT: Arranged together are a 19th-century Guatemalan table, leather shields, a Nigerian dance costume and pre-Columbian objects. ABOVE: A framed early-19th-century Bhutanese throne canopy, left, faces terra-cotta vessels from Mali and small Guatemalan trunks.

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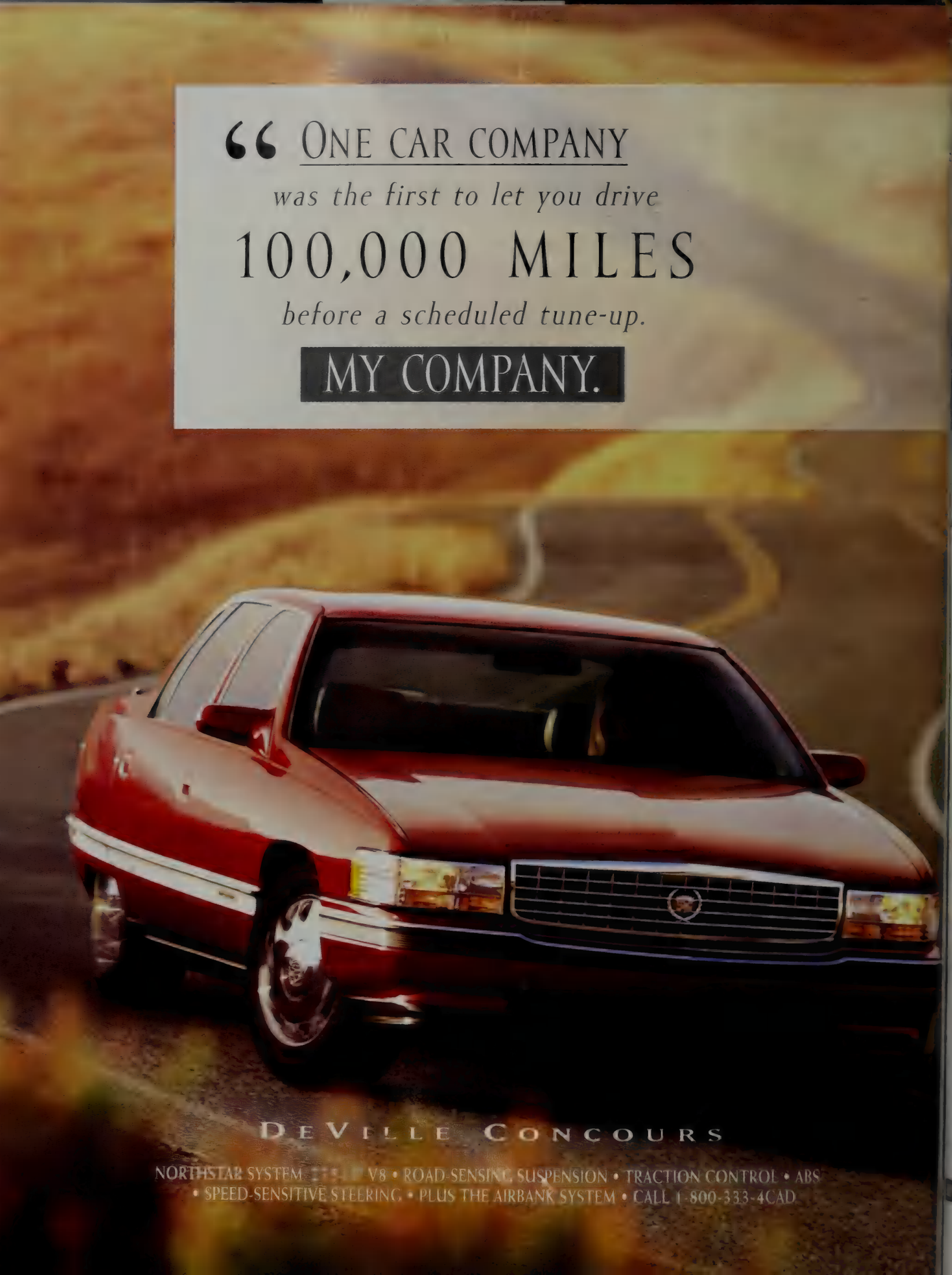
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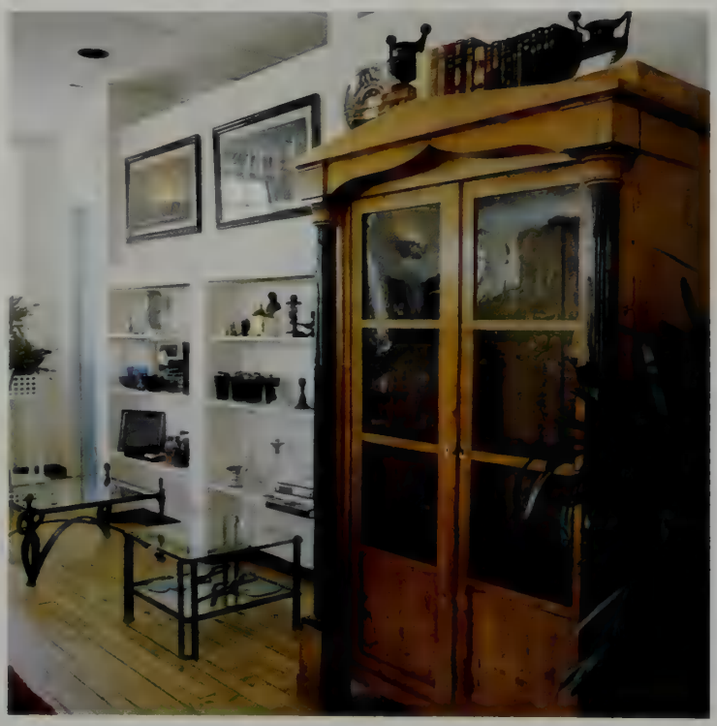
SEVEN INSPIRED SOURCES FROM THE LOOP TO THE NORTH SHORE
continued from page 52

"This piece for me epitomizes Biedermeier's influence on everyone from the Wiener Werkstätte craftsmen to Michael Graves."

ABOVE: "K. C. Larson Galleries specializes in fine Biedermeier and classic antiques," says Gregga, who inspects a pier cabinet with director Leslie Blackman. "I always walk out of Larson with something." BELOW LEFT: Cast-bronze occasional tables by French sculptor Jacques Dufresne adjoin a circa 1830 Biedermeier maple bookcase with glass panel doors. BELOW RIGHT: Viennese Biedermeier pieces include bow-back chairs and a Josef Danhauser–designed center table. The circa 1825 étagère is Austrian.



tion furniture (the latest is Anglo-Indian–inspired) based on originals he has found in the course of more than eighty buying trips during his thirty-two years in the trade.

Located in the River North district of Chicago, the Douglas Dawson gallery provides Gregga with tribal art from Africa and Asia, and has built a reputation for its textiles. "You don't know what you want to buy, there are so many wonderful things to choose from," marvels Gregga, adding, "I could use some of these pieces in any room. Not only does Dawson have furniture and pottery, but he also carries small things like jewelry. It's stimulating just to walk in the door." He particularly admires a turn-of-the-century carved wood shield from the Philippines, as well as two Chinese vests from around the same time, which were made from hundreds of tiny split-bamboo "beads" and used as summer undergarments. Owner Douglas Dawson, who has been in business for twelve years, says that the gallery isn't targeted specifically at collectors of primitive art but rather at the increasing numbers of people

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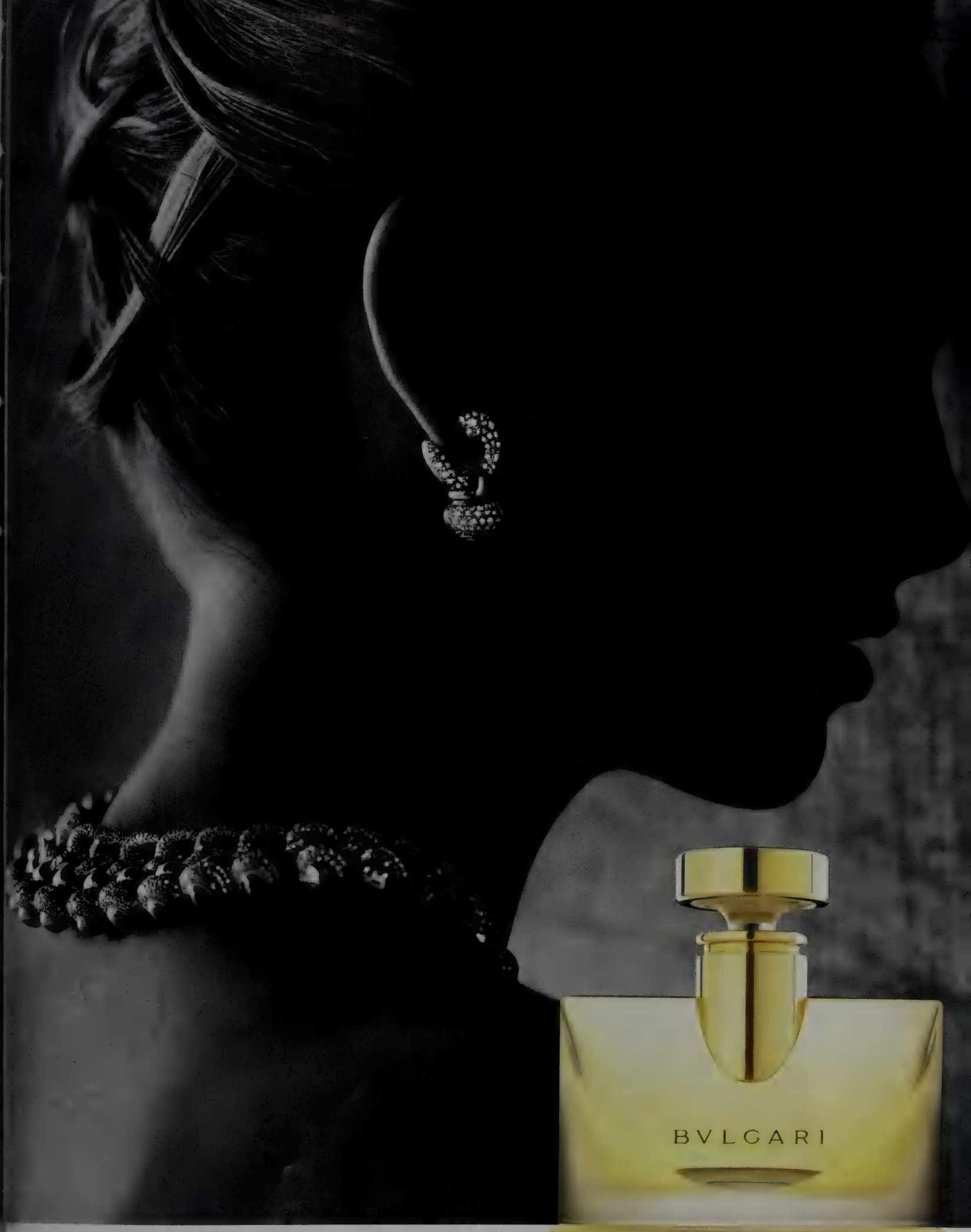

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SEVEN INSPIRED SOURCES FROM THE LOOP TO THE NORTH SHORE
continued from page 56

who appreciate the parallels between tribal art and modern art. The gallery also mounts several theme-based exhibitions a year, focusing, for example, on a group of striking African earthenware vessels, an art form that Dawson feels is relatively overlooked by scholars and collectors.

Gregga likes the clean lines of Biedermeier furniture, which happens to be the specialty of the K. C. Larson Galleries. Having moved last year from a street-front space near the Merchandise Mart, Larson is now a by-appointment gallery that is settled in another up-and-coming Chicago neighborhood. From a spacious loft gallery director Leslie Blackman deals in what she calls "classic Biedermeier, which was produced from 1815 to 1835," as well as Caucasian Soumak kilims from the early twentieth century. Gregga finds "the architectural quality" of German Bie-

TOP: "Going to Architectural Artifacts is always fun for me," comments Bruce Gregga. "I like to search for large-scale fragments and objects I can place outdoors or in commercial spaces." ABOVE: Owner Stuart Grannen and Gregga pause by a collection of ornamental pieces for the garden.

ABOVE: A variety of glazed terra-cotta reliefs lean against a wall. The one depicting tires, hammers and wrenches came from a Teamsters' union hall in Chicago. RIGHT: In the foreground rests a Louis Sullivan frieze removed from the old Chicago Stock Exchange building. The 19th-century leaded-glass-and-wood entrance was found in Florida.

continued on page 62

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SEVEN INSPIRED SOURCES FROM THE LOOP TO THE NORTH SHORE

continued from page 60

"Along Chicago's North Shore you'll find a series of villages, each having its own kind of shopping with a variety of stores." RIGHT: "Casella Interiors in nearby Winnetka is worth the drive," remarks Gregga. "It's diverse. At any given time you might come upon an African mask paired with a Shaker rocker."

dermeier appealing, while Blackman singles out a set of dainty, almost whimsical bow-back chairs by famed designer Josef Danhauser that typify the more delicate look of Austrian Biedermeier. Blackman underscores the effect that the era had on twentieth-century furniture by calling attention to a dressing mirror from around 1825. "With its simple lines, it could be taken for Art Déco," she says. "This piece for me epitomizes Biedermeier's influence on everyone from the Wiener Werkstätte craftsmen to Michael Graves."

Nearby, a considerably less rarefied atmosphere prevails at Architectural Artifacts. It is one of Gregga's preferred hunting grounds for garden furniture and ornaments, but that's only the tip of the iceberg. The brother-and-sister team of Stuart and Sheila Grannen have assembled a staggering array of architectural fragments (some from buildings designed by such noted Chicago architects as Louis H. Sullivan), mantels, lighting, terra-cotta, cast and wrought iron, and stained glass, just to name a few categories. "Our basic philosophy is, whatever's great, we have to buy it," says Sheila. In their 30,000-square-foot space, you can find cast-iron columns from Pittsburgh's Union Station as well as a miniature double-hung window that was used as a salesman's sample. And exhibitions, which started out simply "as a way of saying thank you to our customers," as Stuart recounts, have now become an occasional event, highlighting subjects such as the aforementioned fragments of Sullivan buildings, garden ornamentation and the theme of flora and fauna in architectural ornament.

Just outside Chicago in the North

ABOVE CENTER: "It's a joy to shop at Casella," says Gregga. "Eleanor Patera has a terrific eye and is intelligent and witty. She has a fascinating story for each piece." The middle chair is from Africa. A Far Eastern bronze frog perches at right. ABOVE: Charlie the shop cat relaxes in a chair before an American bookcase with glass doors. The 19th-century painted metal table, right, is French. In the foreground is a wooden chair carved and painted in the form of a cheetah.

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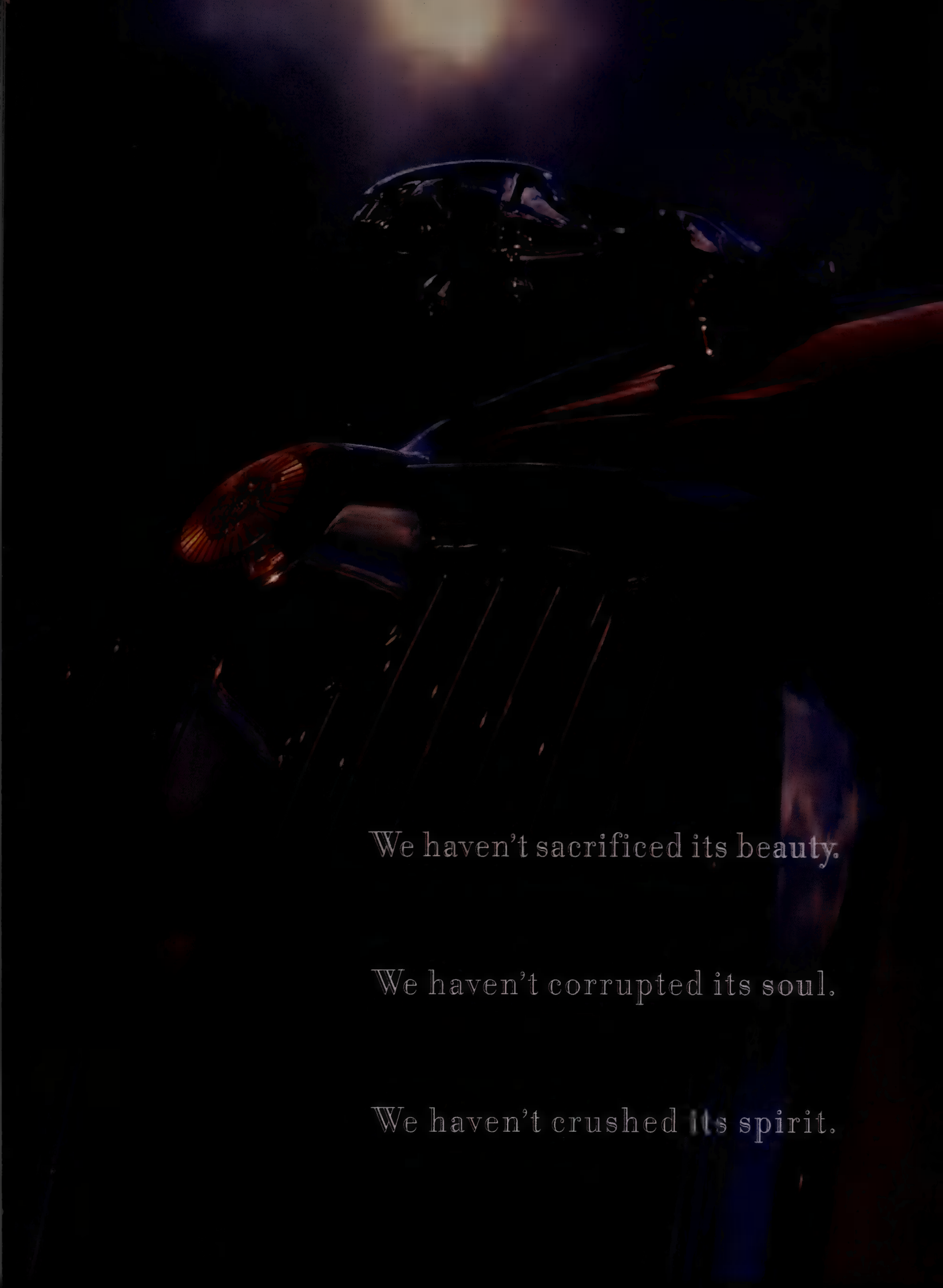
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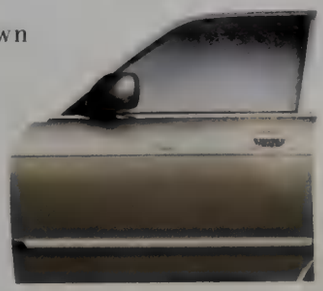

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SEVEN INSPIRED SOURCES FROM THE LOOP TO THE NORTH SHORE
continued from page 62

LEFT: "Donald Stuart Antiques is located on a charming treelined street in Winnetka," notes Bruce Gregga. "The shop carries a broad assortment of traditional English and Continental furnishings and accessories, in addition to happy, whimsical things such as English china decorated with rabbits." BELOW: Gregga studies a 19th-century English ironstone charger. On the shelf are a pair of opaline lamps.

BELOW: A delft garniture and a pair of English brass column lamps commingle on an English mahogany demilune table. The vitrine holds Chinese Export porcelain.

Shore community of Winnetka, two of Gregga's favorite stores, both situated on Lincoln Avenue, display equally personal approaches to furniture and accessories. Casella Interiors is what Gregga calls "a delightful curiosity" of a shop, where a visitor is liable to encounter everything from an elegant Thonet flip-top table to a piece of African Kuba cloth. "When I see something I like, I grab it," says owner Eleanor Patera, who has been in business for twenty-eight years. A decorator, Patera also employs a design staff of five for residential and commercial interior projects, which are created in a studio in the back. Arranged by Patera's keen eye, such seemingly unlikely companions as an Italian Biedermeier-style wicker settee, a Fornasetti lamp and a tramp-art picture frame harmonize effortlessly.

A few doors down, Donald Stuart Antiques has furniture and accessories that owner William Stuart characterizes as "a bit whimsical—I'm not a purist." The shop is founded on what Stuart calls "a correct base" of eighteenth- and nineteenth-century English and Continental objects, and Stuart likes to add unusual pieces such as a painted Sheraton shield-back settee, hard-to-find nineteenth-century Staffordshire rabbit ware or the English and American samplers that hang on one wall. Eighteenth-century delft, Chinese Export porcelain and English and American paintings are more of the many treasures waiting to be discovered. Gregga says he's fond of the shop's English papier-mâché trays and boxes as well as its porcelain. He recently purchased some of Stuart's prized rabbit ware for a client's poolhouse.

For a somewhat more traditional take on antiques, Gregga heads for the North Shore village of Lake Forest to visit Spruce Antiques, where

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SEVEN INSPIRED SOURCES FROM THE LOOP TO THE NORTH SHORE

continued from page 68

"Spruce Antiques, in the village of Lake Forest, showcases a wide range of English, French and Italian objects," says Bruce Gregga. LEFT: The designer and shop manager Joan Dolan inspect fanciful Italian carved chairs. Set on the marble-topped commode are a pair of 19th-century Meissen lamps and three Chinese Export serving plates.

owners Jone and Charles Gedge and shop manager Joan Dolan offer English and Continental furniture, decorative accessories, porcelain and silver in a relaxed, almost residential setting. "I know I can always find a remarkable Regency chair or a painted commode here," says Gregga. In addition to important pieces like the large circa 1800 English breakfront, with unusual oval panes in its glass doors and deep drawers in its base that are fitted for wine bottles, Jone Gedge delights in more offbeat objects such as the Indian howdah (a seat used for riding elephants) "direct from the circus," she says. Items like this, or the Venetian grotto table with a snake curling around its base, supply what she calls a "lighter touch." "You can have too much 'boring brown' in a shop," she warns.

"There's quite a bit around here," Bruce Gregga says of the Chicago-area marketplace, in what one gathers is an understatement. With so many things to see, and so many clients to shop for, keeping track of the plethora of chairs, consoles, mirrors and platters can't be an easy task. But Gregga, with characteristic good humor, says, "You just have a memory bank in your head, and things pop up." □

Jone Gedge delights in more offbeat objects. "You can have too much 'boring brown' in a shop," she warns.

"Owner Jone Gedge is a friend," says Gregga. "She attends all the antiques shows, so you can count on a tempting selection of things to choose from. She also has good prices." ABOVE: Against the window, two 19th-century tole oil lamps stand on a Biedermeier commode.

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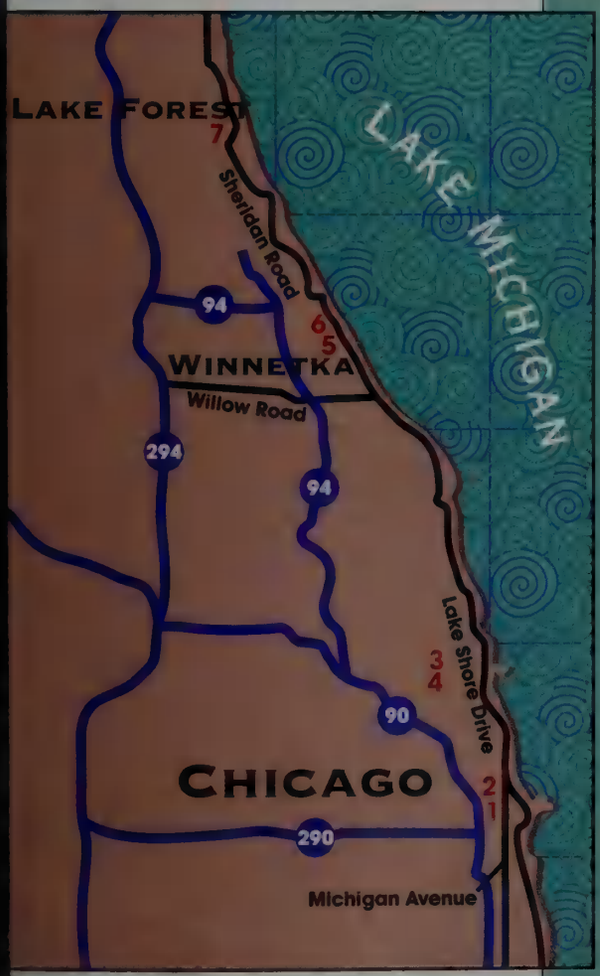
SEVEN INSPIRED SOURCES FROM THE LOOP TO THE NORTH SHORE

continued from page 70

STEVE VIDLER/NAWROCKI

"I was born and raised in Chicago—since I'm a hometown boy it's easy for me to sing its praises," says Bruce Gregga. "Not only does the city have great architecture, but because of Lake Michigan it can boast of natural beauty as well."



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ANTIQUES NOTEBOOK: GOTHIC ROMANCE

NEW INTEREST IN AN AGE-OLD STYLE

By Avis Berman

The taste for medievalized architecture, interiors and furniture was one of many historic revivals that flourished in England, America and the Continent during the nineteenth century. Looking back at an idealized version of the Middle Ages, authors, architects and patrons discovered that adopting a neo-Gothic style liberated them from the restraints of classical symmetry. Evoking an archaic past awakened romantic impulses, allowing the most ingenious designers to rework historic themes without surrendering the strength of their inspiration. John Ruskin, one of the revival's great champions, observed that medieval detailing lent animation to furniture and force to architecture. As he wrote in *The Stones of Venice*, Gothic architecture "can shrink into a turret, expand into a hall, coil into a staircase, or spring into a spire, with undegraded grace and unexhausted energy."

Ruskin's book was published in 1853; the Gothic Revival was still thriving more than a century after it first manifested itself, perhaps because the connection between architectural forms and furniture design was so solid. If a house was being constructed or remodeled along Gothic lines,

> The market for neo-Gothic furniture "has been continuous ever since it caught on."

Side Table, English, Gillows, circa 1850. Oak; 44" x 85". Gothic-style detailing based on medieval prototypes was revived in 18th-century Europe and 19th-century America. Designers for Gillows, which specialized in decorative wood carving, were adept at crafting the pierced quatrefoils and columnar legs that partly defined the Gothic vocabulary. *Stool*, English, circa 1840. Oak; 17½" x 19". Both, Christopher Wood Gallery, London.

CLIVE R. BARTLETT

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NEW INTEREST IN AN AGE-OLD STYLE
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ABOVE: *Clock*, English, circa 1870. Brass and agate; 12¾" x 8¾". An ornamental brass clock crowned with a spired finial and inscribed "Christmas 1885" is attributed to designer-architect B. J. Talbert, a leading exponent of the Gothic Revival and author of *Gothic Forms*. H. Blairman & Sons Ltd., London.

RIGHT: *Cabinet* (one of a pair), English, circa 1820. Mahogany and brass; 72" x 34". Modeled after drawings from George Smith's *Collection of Designs for Household Furniture*, a knob-like pinnacle, richly carved spires and claw feet were applied to a typical Regency form. Agostino Antiques, Ltd., New York.

the architect or cabinetmaker would be expected to produce objects that harmonized with the paneling, the doors, the windows and the moldings. Fortunately and delightfully, pointed arches, quatrefoils, finials and tracery worked just as well on a side chair as they did in the body of a cathedral.

However, the seeds of the Gothic Revival were sown by dilettantish literary gentlemen rather than anyone in the building trades. In 1749 Horace Walpole, the historian, critic, memoirist and fourth earl of Orford, decided to transform Strawberry Hill, his estate in Twickenham, into a whimsical castle trimmed with spires and pinnacles. The renovations kept him busy for forty years, but long before they were completed, the house was a success among the masses and the classes. So many visitors flocked to Twickenham that Walpole had to give out admission tickets. In 1764 he further advertised his fascination with darkly romantic ambiance by publishing *The Castle of Otranto*, the first Gothic thriller. Thus Walpole set the fashion for neo-Gothic in two art forms. Well aware of his position, he traveled all over England keeping track of rival attempts to outdo Strawberry Hill.

Walpole's chief competitor and the other leading promoter of the Gothic taste was William Beckford, a writer and collector who dismissed Strawberry Hill as a "Gothic mousetrap" in comparison with Fonthill Abbey, the cathedral-like manor he was

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NEW INTEREST IN AN AGE-OLD STYLE
continued from page 78

ABOVE: *Hanging Cabinet*, English, John Henry Chamberlain, circa 1870. Oak and various woods; 72" x 48". A promoter of John Ruskin's neo-Gothic ideals throughout his career, Chamberlain made furniture that illustrated the relationship between the Gothic style and nature, adapting inlaid leaves and flowers to an architectural framework. Haslam & Whiteway Ltd., London.

confecting in Wiltshire. The heir to an enormous fortune, Beckford had his father's house torn down in 1796 to make way for an octagonal castle dominated by a great tower that would one-up "that old imbecile Walpole's gimcrack villa." Designed by James Wyatt, Fonthill Abbey was disastrously unsound. The tower fell down twice, but Beckford persevered. "I don't drink," he said. "I build." Though he never took to drink, Beckford did lose interest in Fonthill, moving to Bath in 1822. Three years later the tower collapsed for the third and last time, bringing the rest of the abbey down with it.

Fonthill's ruin was not the death knell for the Gothic Revival but a prelude to wider acceptance. George IV commissioned Jeffry Wyatt, James Wyatt's nephew, to redo Windsor Castle in a Gothic mode, a task that preoccupied him from 1823 until his death in 1840. There could be no higher social plaudit than this, and official respectability was further ensured after the fire destroying the Houses of Parliament in 1834. Not only were the buildings that replaced them constructed as an elaborate homage to the Perpendicular style, but the interiors were the work of A. W. N. Pugin, architect, scholar, furniture designer and ardent Goth. With Westminster Gothic a monumental fact, and Pugin and Ruskin to argue for it, the Gothic Revival was ensconced as the English ideal of a national decorative style until the last quarter of the nineteenth century. France and Germany, equally susceptible to historicist sentiments and the fresh vocabulary for expressing them, produced neo-Gothic architecture and objects with comparable

ABOVE: *Center Table*, American, circa 1845. Rosewood and marble; 30" x 38". A marble-topped table supported by a base of Gothic trefoils leading into slender clustered column legs suggests the work of architect Alexander Jackson Davis. The table's gallery is trimmed with a continuous series of ogee arches terminating in sharp pendules. Margaret B. Caldwell, New York.

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Gothic-style furnishings from the 18th and 19th centuries range in price from approximately $3,000 to $50,000, with rare examples reaching $100,000. As the Gothic Revival was of a shorter duration in the United States than in Europe, the availability of American pieces is more limited.

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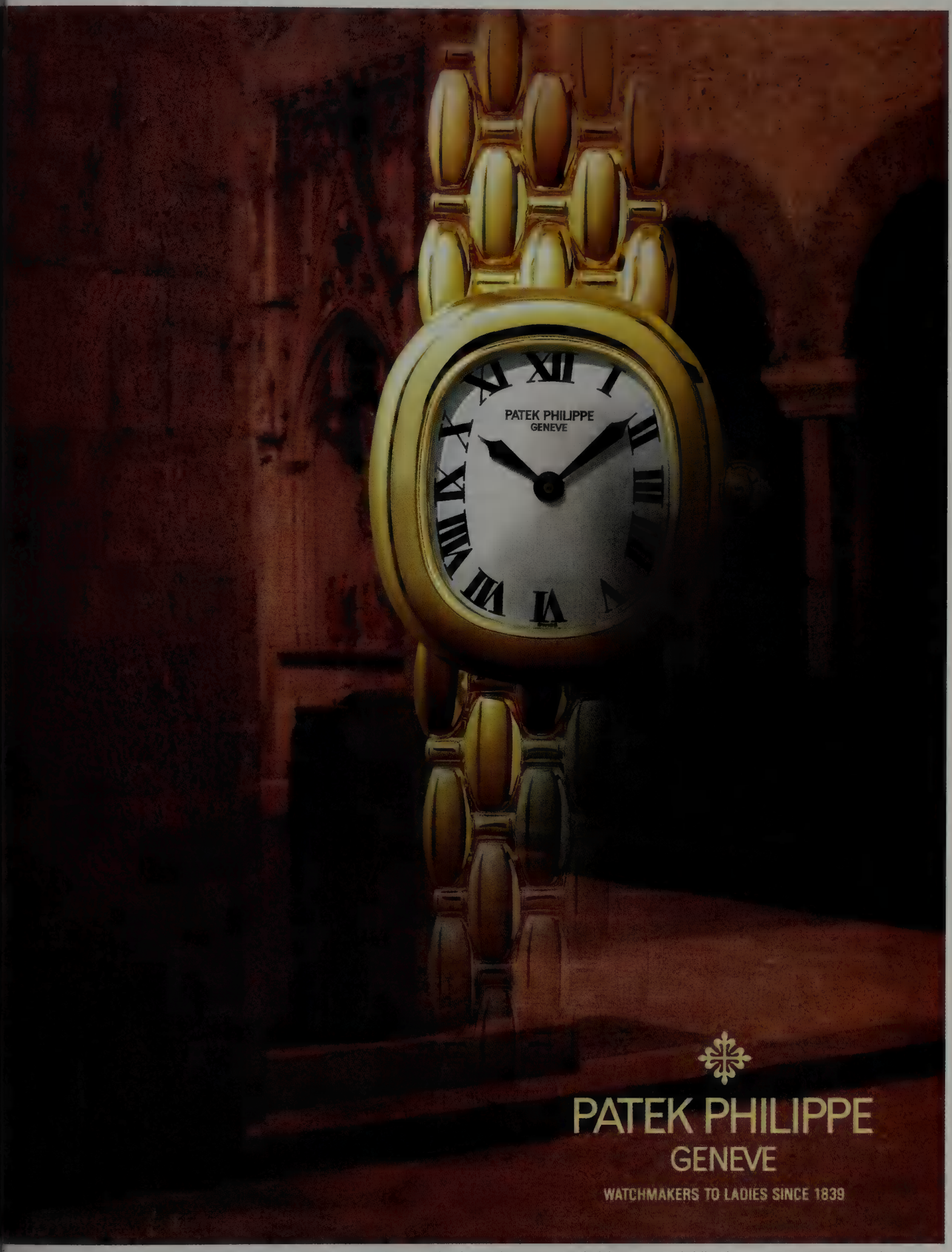

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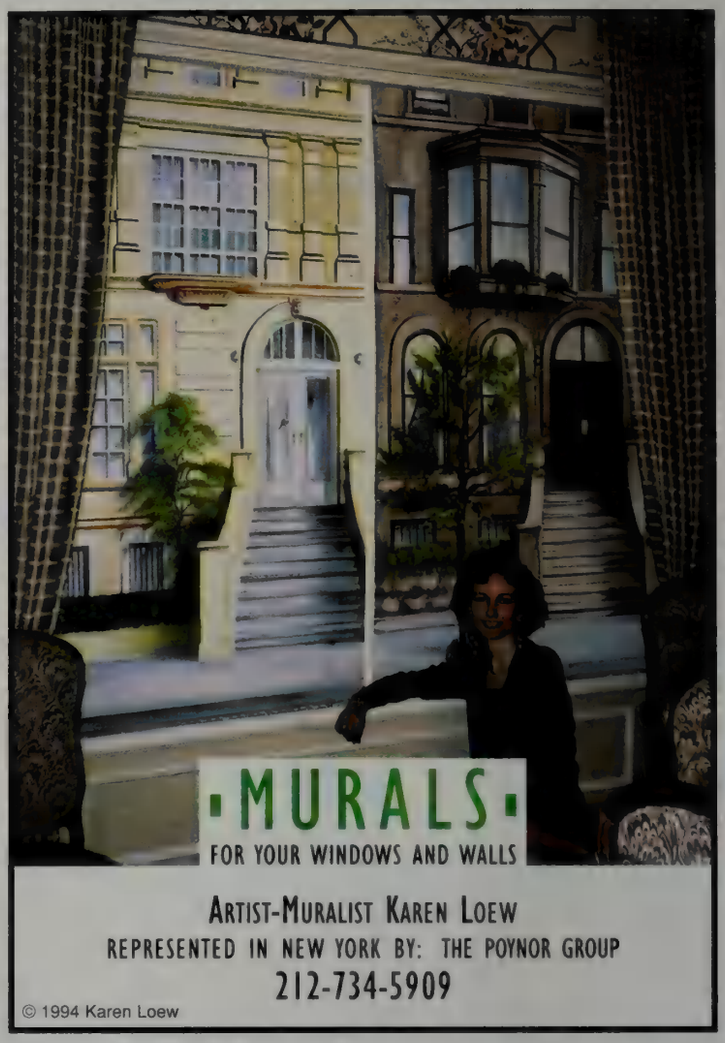

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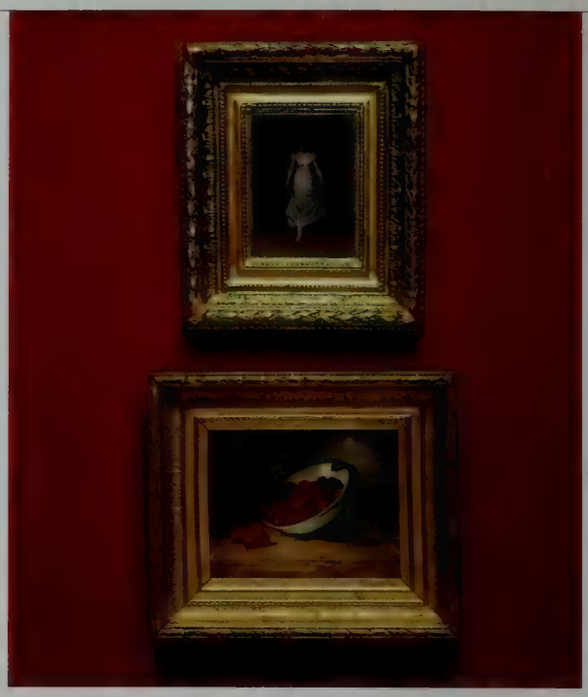

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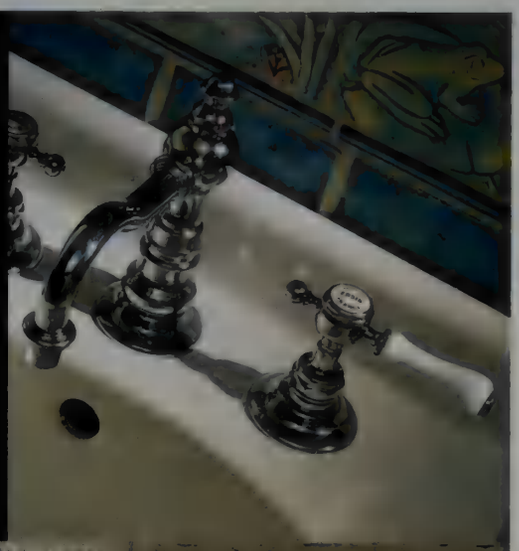

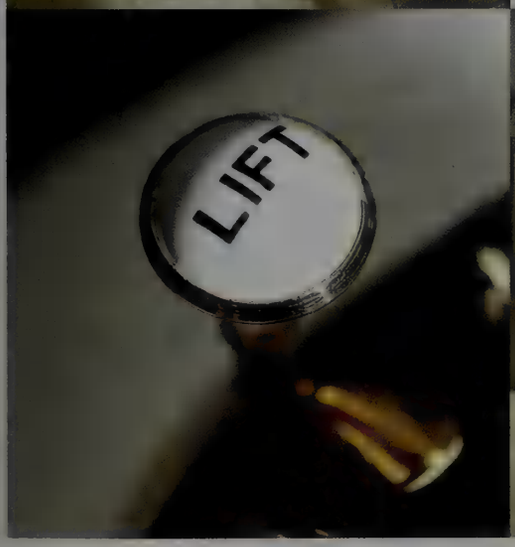

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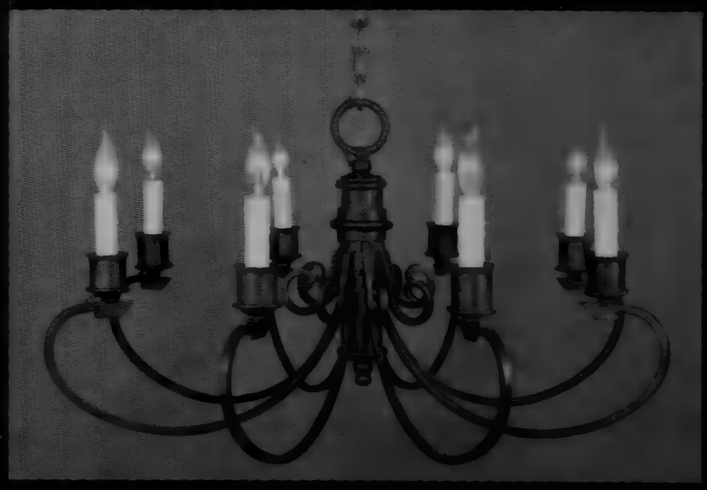

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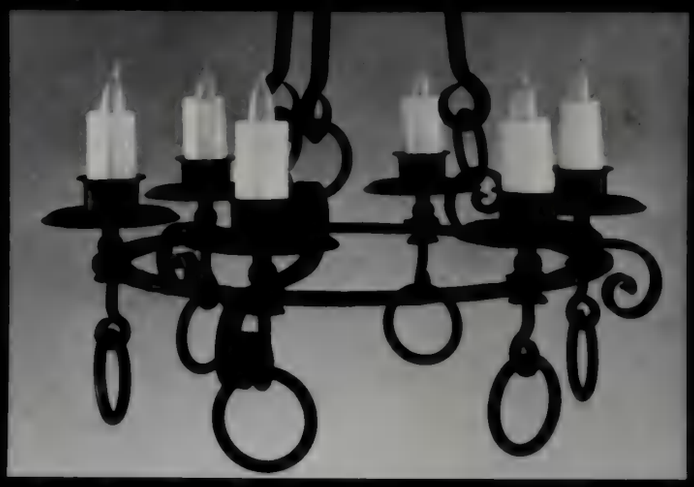

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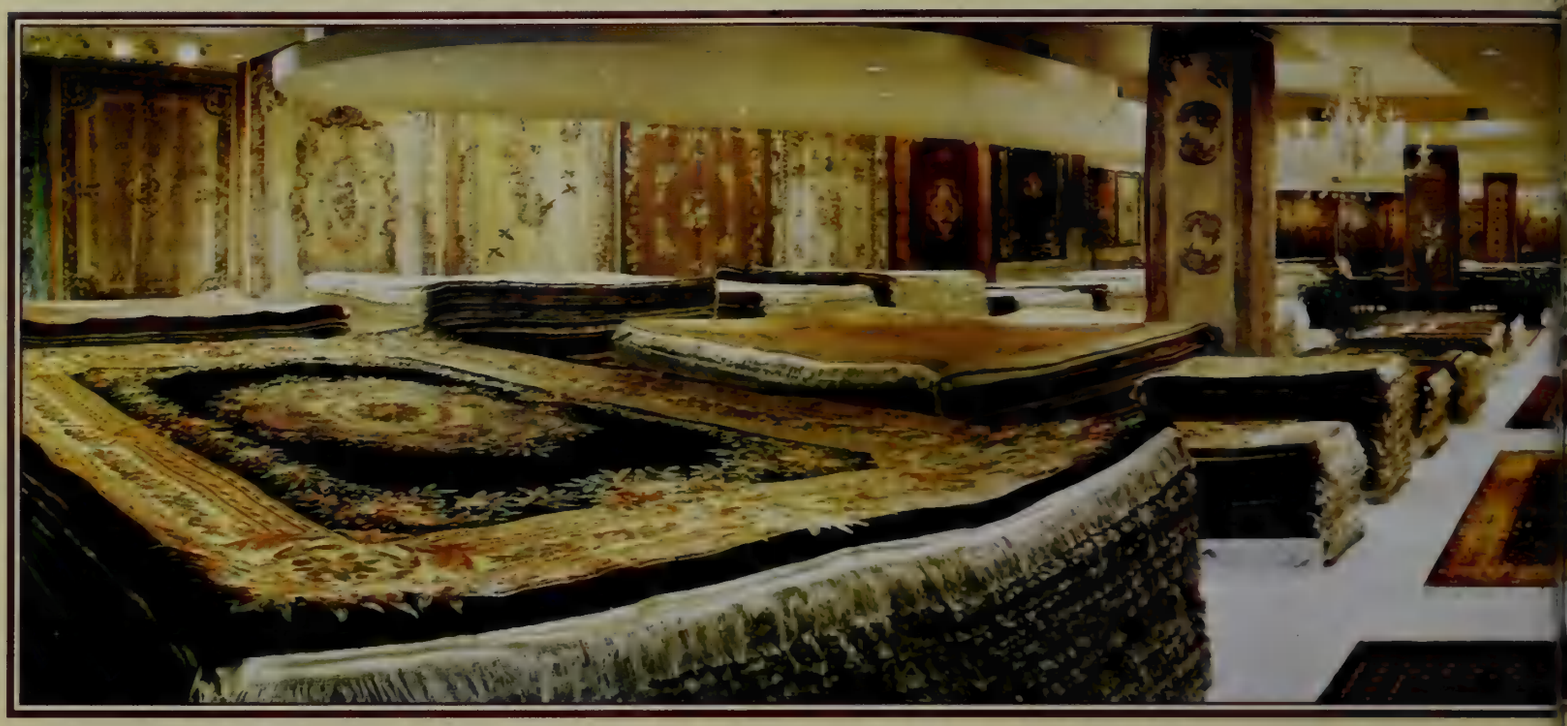

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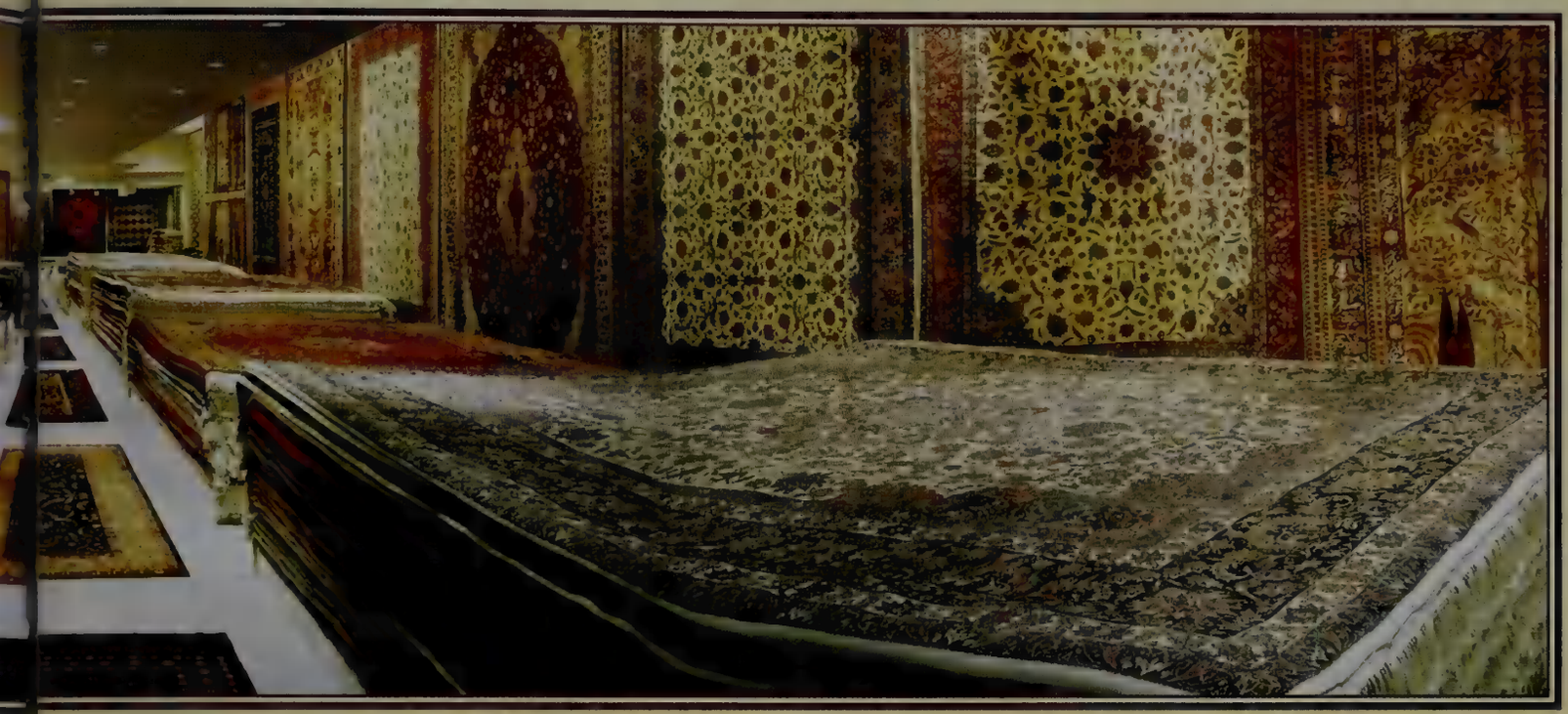

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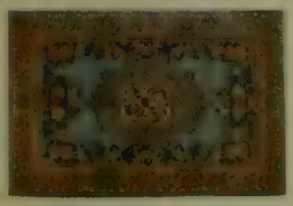

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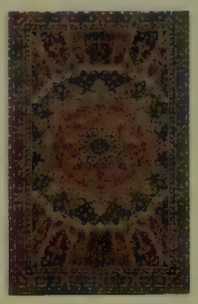

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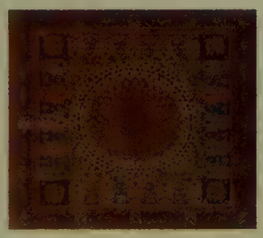

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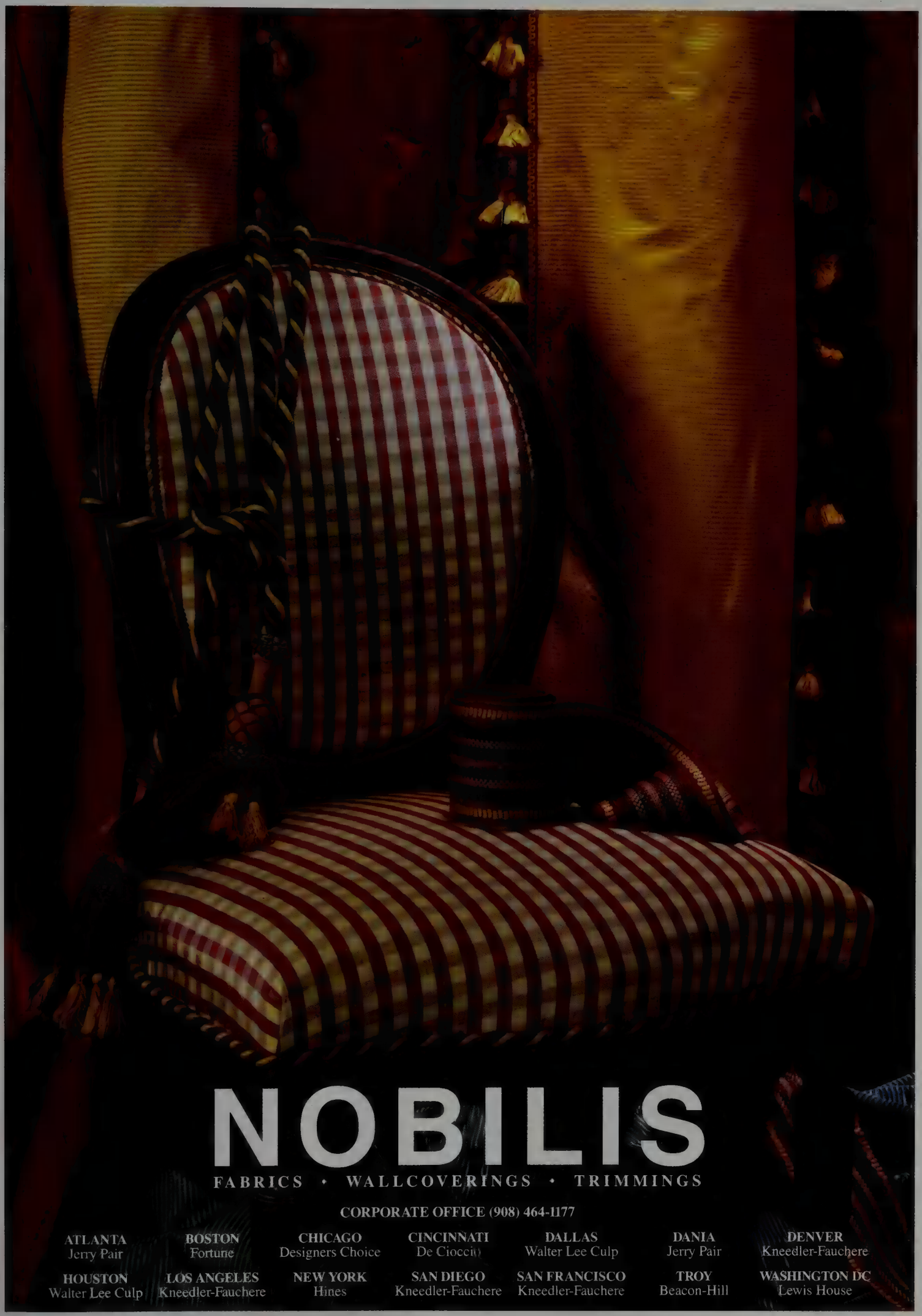
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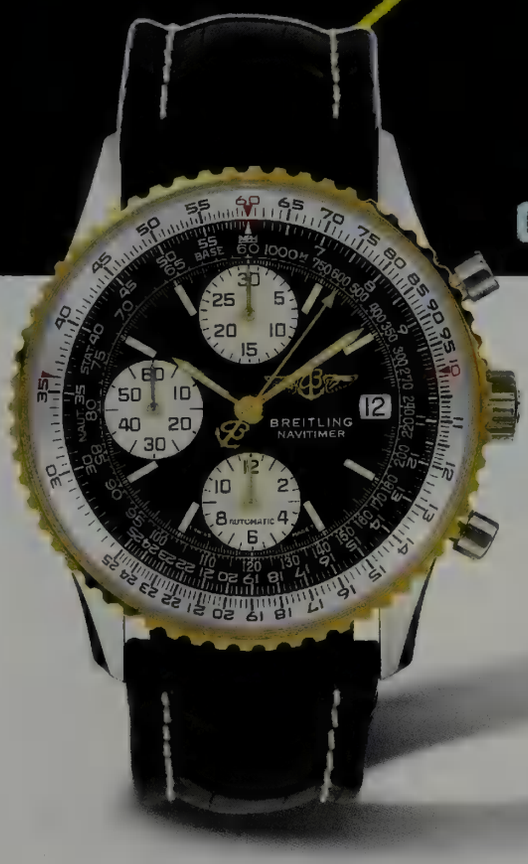

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INSTRUMENTS FOR PROFESSIONALS

NEW INTEREST IN AN AGE-OLD STYLE
continued from page 80

JOHN LEI

fervor that waned only with the advent of Art Nouveau and Jugendstil.

From then on, the fall from grace was inevitable. When Kenneth Clark's *The Gothic Revival* appeared in 1928, it was the first book to be published on the subject since 1872. Clark was rather proud of enjoying the style—which then had few other adherents, except perhaps William Randolph Hearst, who was upholstering San Simeon in baronial gloom—but even he felt constrained to say that the reason for neo-Gothic's neglect was that "it produced so little on which our eyes can rest without pain."

Dealers and buffs on both sides of the Atlantic date the first major renewal of interest in Gothic Revival objects to the 1960s and 1970s. In the United States, the acceptance of Lyndhurst, A. J. Davis's Gothic Revival mansion, in 1966 by the National Trust for Historic Preservation and the Houston Museum of Fine Arts' 1976 exhibition on the Gothic taste in America opened quite a few eyes. In England, the reevaluation of Pre-Raphaelite painting by a new generation of collectors encouraged a similar reassessment of decorative objects based on medieval motifs. Since then, the market has been a quiet but steadily growing one, characterized by positive movement. "There's a gradual but quite comfortable increase in interest," reports Martin

LEFT: *Armchair* (one of a pair), English, circa 1765. Mahogany; 38" x 23". A George III armchair distinguished by its back of medieval-style tracery and turned finials was executed in the manner of Robert Manwaring, who published several pattern books of seat furniture. Hyde Park Antiques, New York.

BENEDICTE PETIT

RIGHT: *Table Mirror*, French, circa 1830. Limewood and gilt bronze; 18" x 11". The French Gothic Revival, known in the first half of the 19th century as Troubadour style, became widespread after the Restauration, when details from Gothic churches were applied to furniture. A cathedral-like screen supported by columns with Gothic-style capitals overhangs a mirror and crocketed limewood base. Galerie J. Kugel, Paris.

Dealers on both sides of the Atlantic date the first major renewal of interest in Gothic Revival objects to the 1960s and 1970s.

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NEW INTEREST IN AN AGE-OLD STYLE
continued from page 84

Levy of H. Blairman & Sons in London. Christopher Wood, another London dealer, says that the market for neo-Gothic furniture and accessories "has basically been continuous ever since it caught on." Bernard Karr of Hyde Park Antiques in New York agrees. "There has not been a decrease in price over the last twenty years," he says. "Even if it levels off for a while, there might be an upward momentum sooner or later. English furniture never suffered from the hype that affected other period furniture during the 1980s, so it never reached an inflated plateau from which it had to drop."

Since a great deal of eighteenth- and early-nineteenth-century Gothicized furniture blended into chinoiserie and Greek Revival styles, becoming a subdivision of the exotic furniture associated with Regency, the popularity of Regency furniture has had an impact on Gothic-style objects. According to Sal Trupiano of Agostino Antiques in New York, "Good Gothic furniture, especially Regency Gothic, works well with the way we live today, because the pieces are small. They were scaled down to fit small houses, so they do well in modern apartments." Early cabinets and bookcases in the more desirable woods, such as mahogany or satinwood, can cost up to $100,000, he notes. Similarly, at Hyde Park Antiques, prices range from the low five figures for a fine early chair to $100,000 for a superb cabinet. (Cabinets and bookcases are prized for their practicality as well as rarity.) Nevertheless, compared with standard English Regency furniture, prices for its Gothic counterpart "seem puny," says Christopher Wood. "A grand pair of Gothic Revival chairs can go for twenty-five thousand pounds—if they were Regency you would have to add another zero."

Yet Gothic Revival furniture and accessories were made throughout most of the nineteenth century, and items made after the 1830s are much more affordable than those made during Georgian times. Trupiano says that post-Regency side chairs and end tables can run between $1,000 and $5,000. One of the virtues of the revival's longevity in Europe, notes Levy, is the richness of possibilities for collectors. "You have decades of production," he explains. "You have things made on commission and things made by manufacture. You can have a Pugin-designed Minton tile for one hundred pounds, which is a serious object for very little money. For fifteen hundred pounds you can get a bedside cupboard. And though you can buy a rare, idiosyncratic piece of furniture by William Burges for over one hundred thousand pounds, there are many choice pieces going for under ten thousand pounds. This means you can buy something on a whim. It would be horrible if Gothic Revival became such a fashion that you couldn't do that anymore. At the moment, Gothic admits a large number of collectors."

> "You can have a Pugin-designed Minton tile for one hundred pounds."

The opportunities for buying may well be more intriguing in France, where the market for neo-Gothic objects is minuscule to nonexistent. "There is no real interest in it," says Nicholas Kugel of Galerie J. Kugel in Paris. "It's not the trend. A few years ago some decorators tried to bring back Romanticism, but it never worked here. It's still something that's quite cheap to buy."

American neo-Gothic furniture is not as plentiful because the scope and duration of the revival were more

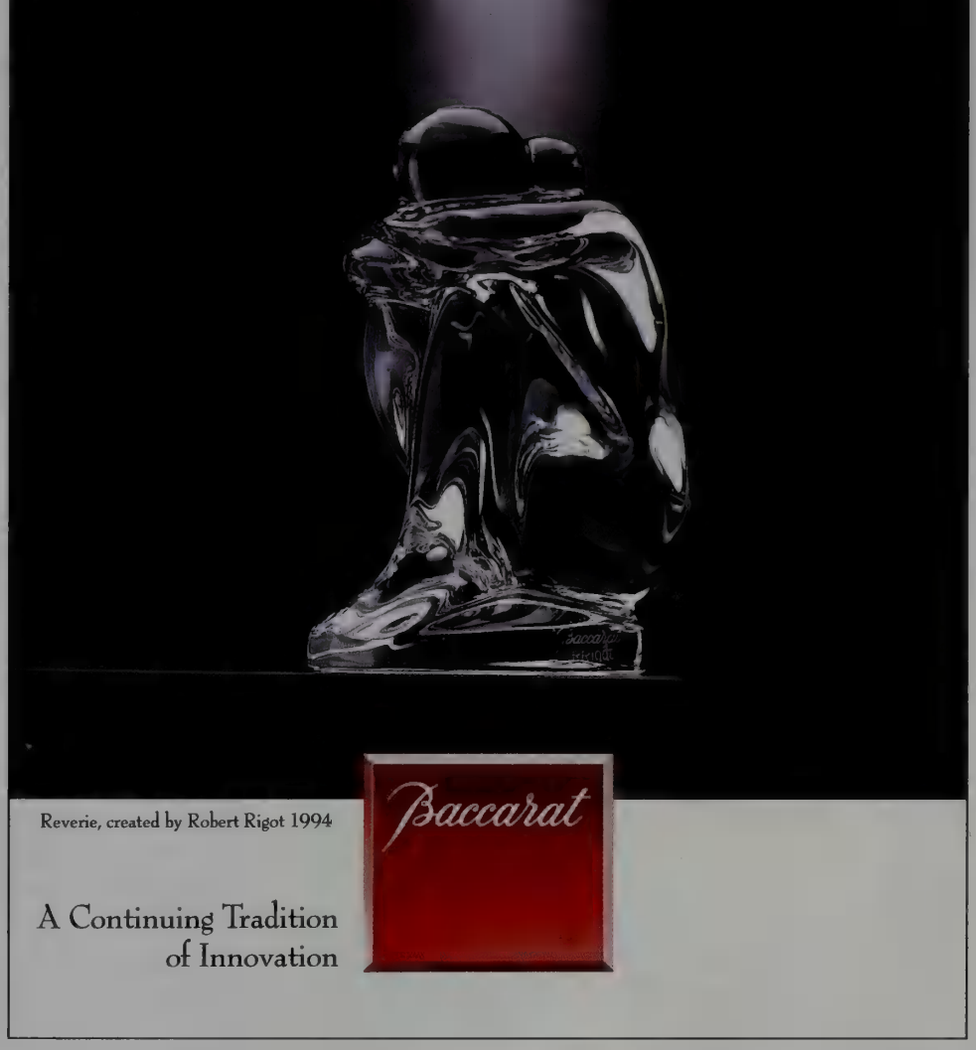
circumscribed. It was hardly noticed until the 1820s, and no significant buildings were erected until the 1830s. The crusading efforts of the two principal American Goths, the architect Alexander Jackson Davis and the writer and landscape gardener Andrew Jackson Downing, were not felt until the 1830s and 1840s. Moreover, Downing believed that Gothic architecture was most suited to rural environments, with villas, cottages and country seats best set amid "wild and romantic scenery." This essentially confined the revival to upper-class patrons and residences, as opposed to its ubiquity in urban areas of England, France and Germany. American neo-Gothic went out of vogue for domestic architecture by the time the Civil War began, although architects happily employed it into the twentieth century for college buildings, churches and skyscrapers. Accordingly, says Margaret Caldwell, a New York dealer who handles American as well as European nineteenth-century furniture, while American Gothic chairs and tables are abundant, it is extremely difficult to find high-level case pieces. Over the last ten years she hasn't seen more than a half-dozen top examples of cabinets and bookcases. Prices naturally reflect the supply: While a simple side chair in walnut can cost hundreds of dollars and an armchair runs in the low thousands, a case piece is going to be in the tens of thousands of dollars. Caldwell goes so far as to say, "If someone said to me, 'I want a complete dining room of Gothic furniture,' I'd have to say it would be very difficult and, if done, it would take a long time."

Unconventional personalities pioneered and proselytized for the Gothic Revival, and Gothic Revival remains an unconventional taste today. It is far less popular than eighteenth-century furniture for both American and English collectors, and its animated, fantastical quality is not for everyone, notes Christopher Wood, who is a collector as well as a dealer. "I like the pointed style," he says. "To me it has more appeal than the usual chair, but many people associate it with ecclesiastical buildings." Sal Trupiano also observes that the confusion with liturgical ornament can deter customers. "When people don't understand what it represents," he says, "they don't find Gothic furniture attractive. They think it comes from inside a church." Another impediment may be the very exuberance that makes the style so distinctive. As Bernard Karr puts it, "Gothic has integrity. It's bold, not wimpy. Strong people respond to strong furniture." Gothic Revival is "a scholarly, educated taste," Martin Levy says. "A lot of the furniture was designed by architects, so it's got a vigorous format."

Dealers report that the market is typically split between scholar-collectors who know the movement's history and more traditional clients who focus on how well a piece will fit into their home. Therefore, a piece's desirability usually depends on the buyer's purpose. "There are serious collectors who are explicitly looking for pieces by Burges, Pugin and Talbert," says Wood. "Then there are others who have Gothic-style houses or who think that an object will work with their things."

Of late, a third category of buyer has been the museum world. The Metropolitan Museum of Art, the Museum of Fine Arts in Boston and the Art Institute of Chicago have acquired European Gothic Revival objects, and institutions around the country have felt it incumbent to add a good example of the American variant. In France, says Nicholas Kugel, museums are purchasing neo-Gothic pieces both because there are bargains to be had and because curators realize that this romantic furniture, which is as emblematic of the restoration of the Bourbon monarchy as the Neoclassical revival was of Napoleon's rule, belongs in any comprehensive survey of French design.

In some ways the taste for Gothic Revival still resembles the way things were in the days of Walpole and Beckford. In Martin Levy's words, "It's the province of a few principal dealers and collectors who operate on the basis of enthusiasm." □



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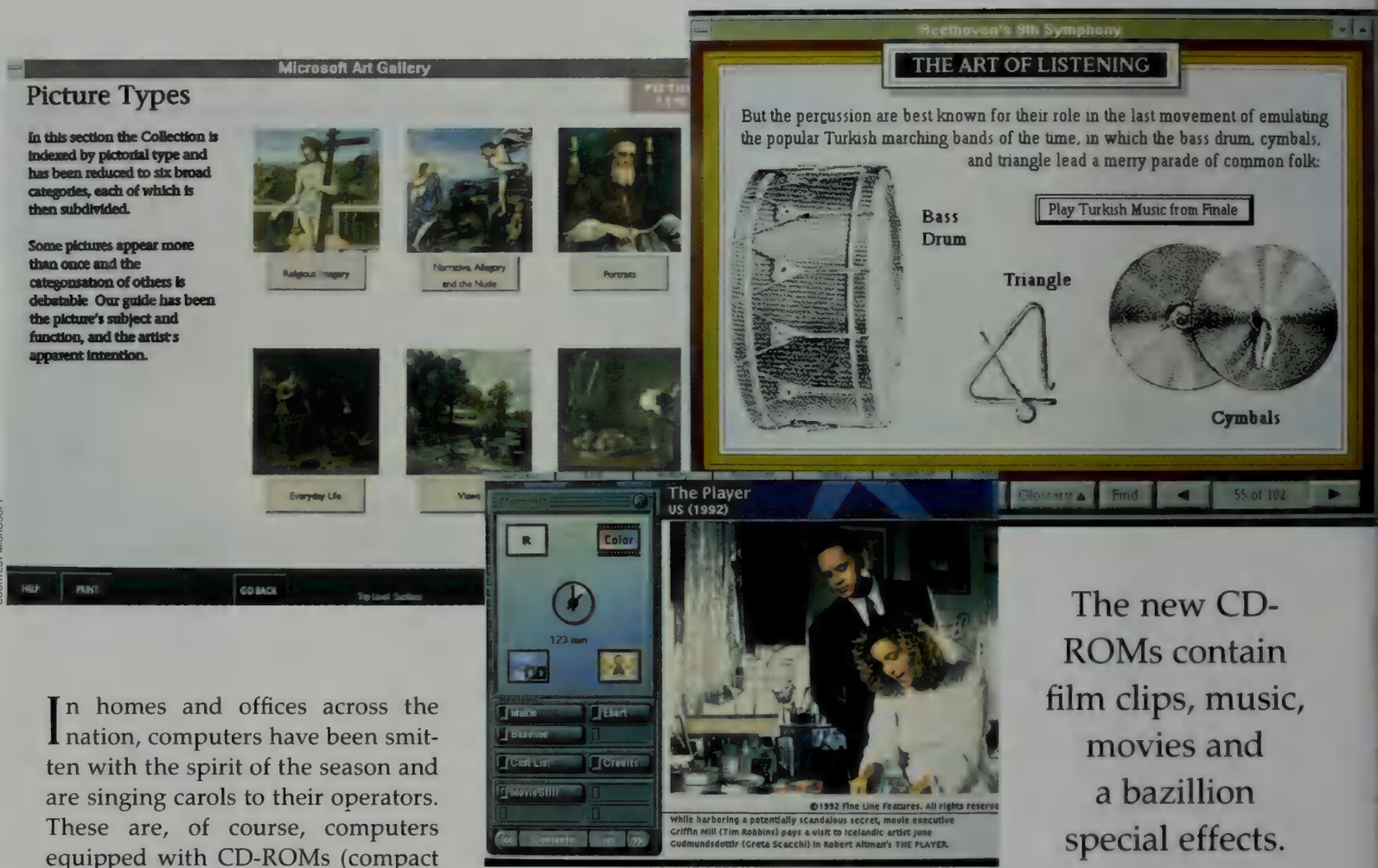
THE PLEASURES AND PERILS OF CD-ROMS

By Nicholas von Hoffman



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The new CD-ROMs contain film clips, music, movies and a bazillion special effects.

In homes and offices across the nation, computers have been smitten with the spirit of the season and are singing carols to their operators. These are, of course, computers equipped with CD-ROMs (compact disc read-only memory). All the CDs in your living room are in actuality CD-ROMs, meaning that your computer can play the music magically embedded in them but you can't record on them. That's the ROM, or read-only-memory, part.

Nowadays your computer, if it is suitably outfitted, can become a jukebox. It can have a player inside it like the one in the living room with the tray that slides out to put the discs in. There are differences, naturally. Computers, having the horrid perverse polymorphous traits that they do, can do two things at the same time, such as playing music while you are writing a letter or balancing the books. Think of them as putative singing typewriters or potential rock-and-roll ledgers.

The up-to-date computer comes with "ears," as they say in the trade, meaning speakers. But if you don't want to impose your tastes on others, you can flail away at the keyboard while listening to The Who, The What and The Where through earphones. (Since most desktops have little fans in them and therefore make at least some noise while they're switched on, earphones may be preferred by some hepcats. Or, because Electroland is a world of layered complexity, you may buy a background-sound-killer headset from Noise Cancellation Technologies, at 203/961-0500, for around $150.)

More broadly, electronics have enabled us to make ourselves into a society that abhors silence, and the arrival of CD-ROM is but an extension of Walkman and Muzak. A computer CD-ROM player will do a lot more than play music, although that function alone has already led manufacturers to design speakers specifically for the cramped spaces computers are frequently allotted. Panasonic, for instance, offers a pair of book-shaped speakers (EAB710P) that list for between $150 and $250.

continued on page 96

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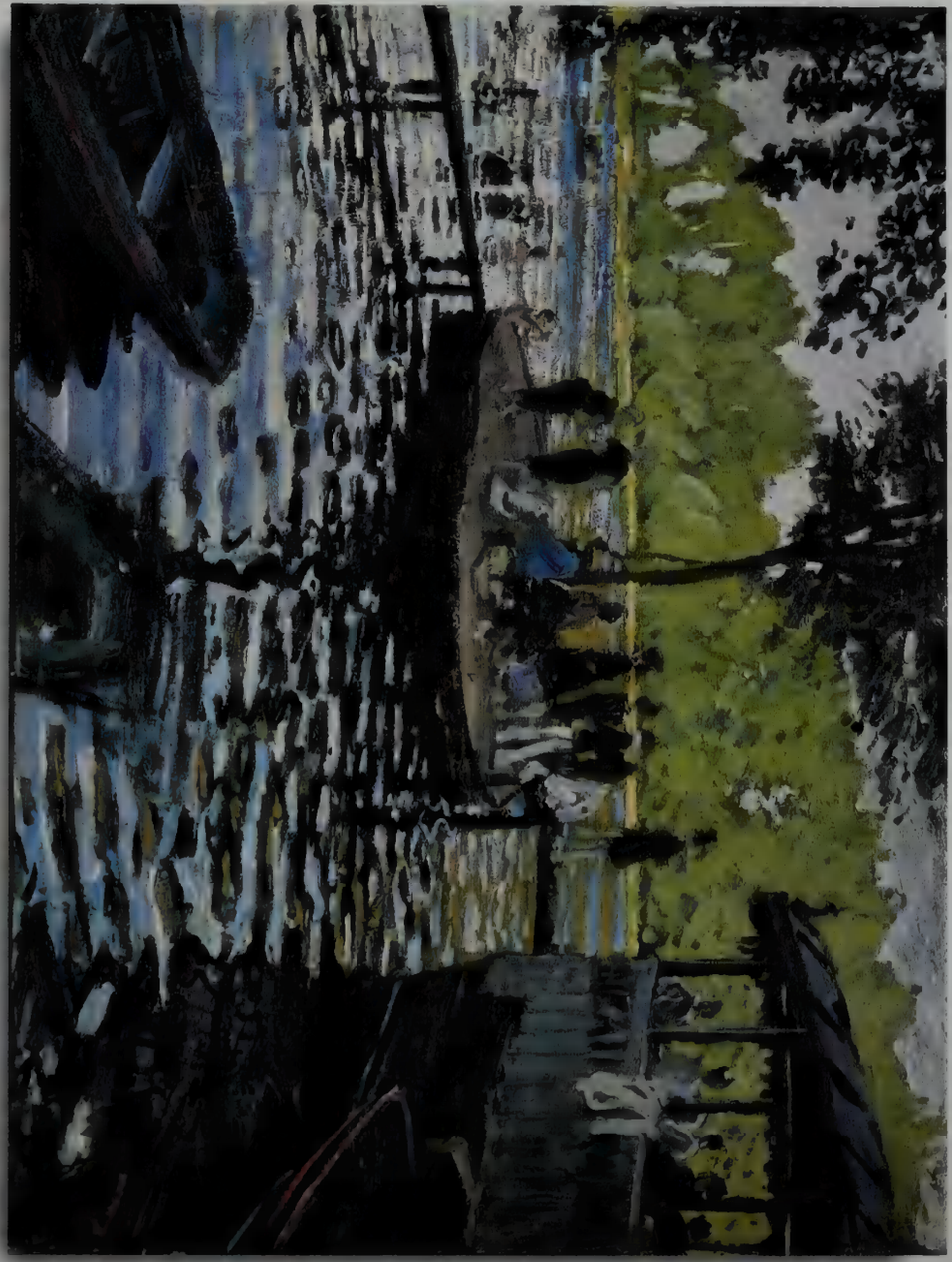
Claude Monet, *La Grenouillère, 1869.* The Metropolitan Museum of Art, New York



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Auguste Renoir, *La Grenouillère, 1869*. Pushkin State Museum of Fine Arts, Moscow

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THE PLEASURES AND PERILS OF CD-ROMS
continued from page 92

The speakers for the computer are the same as those in the living room, but the CD-ROM drive, as the player mechanism with the slide-out tray is called in computerese, is not. This piece of equipment has got to be attached to your computer, which has to be told something new has been added. CD-ROM drives are for sale all over Electroland (prices average around $350), but before you plunk down your money and buy one as a Christmas present for your beloved, be warned: A sea of grief awaits you or the unlucky recipient of this well-intentioned gift.

The gnomes and business geniuses who inhabit Electroland are absorbed by their pursuit of something they call "plug and play." Plug and play means what it says. Buy it, take it home, plug it in and play the sucker, but PnP, in the industry vernacular, is an ever-receding horizon, which is why our tussles with our VCRs became a standing national gag. Gradually the VCR situation has sorted itself out, and relatively easy-to-use models are on the market, but no such condition obtains for computers.

When it comes to CD-ROM drives, you might say it's been all plug and no play. People, even knowledgeable ones, who've attempted to install a drive in their computers have ended up committing acts of violence against innocent inanimate objects. It has been estimated that a quarter or more of the drives sold have been returned to the store by frustrated buyers. Getting equipment through a mail-order house works for many things electronic, but when buying a CD-ROM drive, go to a dealer who will install it in the computer.

You may ask why technicians who invent and manufacture so many amazing gizmos can't give us plug and play. They could if technology were a stand-alone activity, but sociology always intervenes. The basic architecture of the PC desktop was decided by IBM in the early 1980s. Dozens of other companies make PCs, all of which essentially conform to the IBM blueprint. This uniformity of design gives us the interchangeability and compatibility of parts and programs. Without it, the anarchy would be worse than it is. In the years since the PC's creation, IBM has lost its dominance and therefore its power to impose a design on the whole industry. Now the decisions have to be made by consensus and committee, a process that has already given the world the elephant and the camel.

Ever since the personal computer achieved its present internal structure, countless devices have been invented to run on this machine, which was not built to handle so many add-ons. The "personal" computer is now tied to office networks with other machines, it is used as a fax, to run scanners, answer telephones and to do dozens of other things, including run CD-ROM drives, and to do many of these tasks simultaneously. The PC can. But it takes a lot of tweaking and twisting to get it working when a new device like a CD-ROM is added to an up-and-running machine.

Nevertheless, the "installed base," industry lingo for all the different whizbangs that can be added to a computer, is growing at a nearly exponential rate. More than ten million CD-ROMs are estimated to be in operation, and the majority of computers now sold come with a CD-ROM drive already installed at the factory. Because the drives aren't expensive when bought installed, the least expensive and most practical way to sneak up on CD-ROM may be to hold up on getting one until you buy a new computer.

The citizens of Electroland, however, have a hysterical fear of possessing obsolete equipment. People who don't own the very latest apologize with the kind of red-faced embarrassment that Americans once displayed when caught with dandruff flakes on their shoulders. In Electroland everything is always on its way to being too slow, too small and too old.

CD-ROM is made to order for creating the kind of insecurity that comes from feeling technologically old-fashioned. The drives being sold a couple of years ago were serviceable but slow, meaning it might take from ten to thirty seconds to call up a song or text or a picture to the screen from a CD-ROM disc. That was satisfactory as long as most CD-ROM drives were to be found in libraries, businesses and laboratories, and the users were pulling up telephone numbers or lists or things of that sort with their machines.

The new CD-ROMs contain film clips, music, movies and a bazillion special effects. You can play games with them, go to museums or sporting events, get your horoscope done, travel to foreign lands, ancient and modern. They can run rings around any videocassette. They are, as the baby boomers like to say, multimedia. Those ancient, eighteen-month-old drives are very creaky when running the increasingly pizzazzed-up CD-ROM discs. The industry, ever alert to satisfying needs it has just created, responded by inventing the 2X drive, which roughly means the drive does its work about twice as fast as its predecessor. On a 2X drive the video clips have less blur, and everything works better, so 2X is now the standard being installed on most computers. But even as millions are being pumped out on the market, 2X is already on its way to the Smithsonian to become just another electronic flowerpot. Mr. 3X is already here, as is Ms. 4X, the extremely speedy device that provides TV-quality motion pictures for the action sequences on the CD-ROMs. If you have a special electronut on your shopping list, you may spoil this person, provided you have around $600 to do it with, by putting a Plextor 4 Plex under his or her tree. (Incidentally, at least five companies are making CD-ROM drives for laptops, if you must have one while traveling.)

Such a gift will give the recipient

continued on page 98

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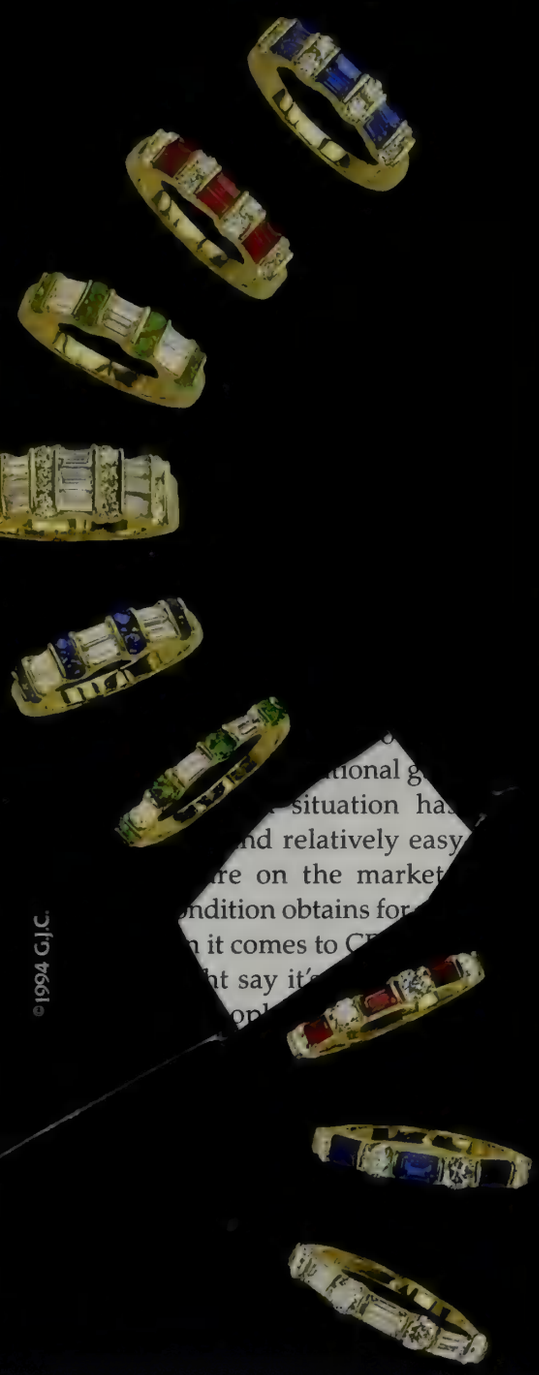

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THE PLEASURES AND PERILS OF CD-ROMS
continued from page 96

something to brag about, although it may not make much practical difference to the person staring at the monitor screen. Unless the Plextor is going into a very hot, souped-up new computer, attaching this drive to one is akin to putting a rocket motor on a tricycle. You will astonish the neighbors without gaining much in the way of forward motion. Moreover, the Plextor illustrates von Hoffman's first law of technosociology: Hardware is always ahead of software. There are now virtually no CD-ROM discs on the market that use the Plextor to its full advantage. In a couple of years this drive will be very helpful, but for the time being, owning one is like owning a motor for which the fuel won't be sold until 1996.

Even mighty Plextor, however, is doomed to obsolescence. CD-ROM drives are now read by a type of laser-light beam that will soon be outmoded in favor of something called a blue-light laser. The very name suggests energy and force, and these CD-ROM drives will permit discs to carry even more information than the sizable amounts stored on the current ones. With more information comes the ability to deliver more subtle colors, greater visual detail and the power to do wonderful things with sights and sounds of all kinds.

Since everything in Electroland is so immediately interconnected, a kick upward in one area demands a leap forward in another. Thus, none of these improvements mean much if they don't show up on the computer screen. Accordingly, a new generation of computer monitors are now becoming available. They are larger than anything we've seen before, fifteen to seventeen inches measured diagonally, and can display objects with such clarity that the picture on your TV screen looks like a fog-shrouded miasma by comparison. One of the most highly thought of is the NEC MultiSync 5FGe, which sells for around $800, but there are also other good ones on the market, and the prices are dropping.

The drawback to CD-ROMs is that to use and enjoy them, a person must be literate and unafraid of the computer. They differ from music CDs in that more is required than slipping a disc in a drawer and pressing a button; unlike players of arcade games, the user must possess something other than a fast eye and a quick thumb. The advent of CD-ROM deepens the chasm of knowledge, opportunity and enjoyment between the literate and illiterate.

Philips, the Dutch electronics giant, has a system out that bridges the chasm to some extent. It's in the stores with its Magnavox CD-i system (for around $300), which you plug into the back of your TV. Instead of a keyboard, the user has a remote point-and-push device to play a variety of CD-ROM discs. Alas! The system is designed so that you can play only Philips CDs on it. These CDs, which list from about $25 to $50, provide users with interactive games, movies and music with film clips of performers. There is even an encyclopedia, which is maddeningly slow to operate. While there are a limited number of titles, the picture and sound quality of the movies will knock your socks off if you've become accustomed to the fuzz and gloom of the VCR.

In addition to the gulf between the literate and illiterate, there is a smaller gulch between the power of the computer stuck off in the home office and the brainless TV in the living room. The Philips system, as well as lesser ones like Panasonic's 3DO, attempts to leap this gorge, but in the end, nothing really competes with the dull gray box with the keyboard that exists outside the circle of family life.

This Christmas tens of thousands of people will be given presents of CD-ROMs, and the literate ones will spend Christmas morning not under the tree but at the computer, listening to, looking at and interacting with Microsoft's recording of Beethoven's Ninth Symphony. □

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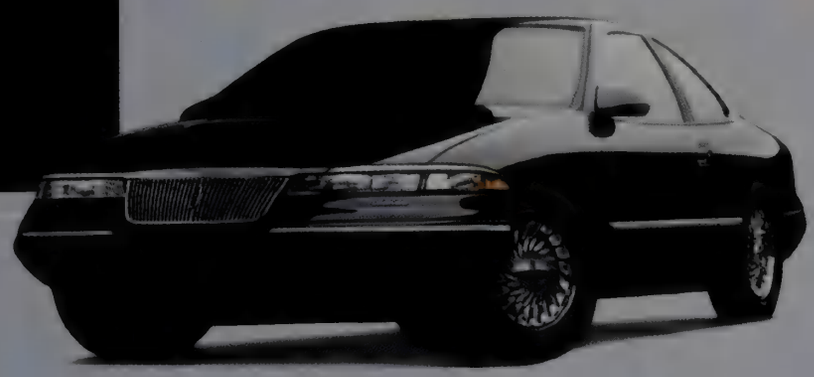


LINCOLN

What A Luxury Car Should Be

Frank Lloyd Wright's landmark 1923 textile-block house, La Miniatura, has been restored by its present owner, Nicole Daniels. The seminal Pasadena, California, structure revealed concrete's "hitherto unsuspected soul," said Wright. LEFT: The garden façade encompasses the garage, at left. BELOW: The central portal lies beyond the entrance court.

Despite the ornamental quality of its patterned blocks, La Miniatura had properties of the austere International Style: The simple massing, the tight plan and the use of concrete made it not unlike the Bauhaus designs of the same period. OPPOSITE: Double-height doors near the northeast corner open from a stair landing to a small balcony.

FRANK LLOYD WRIGHT'S LA MINIATURA

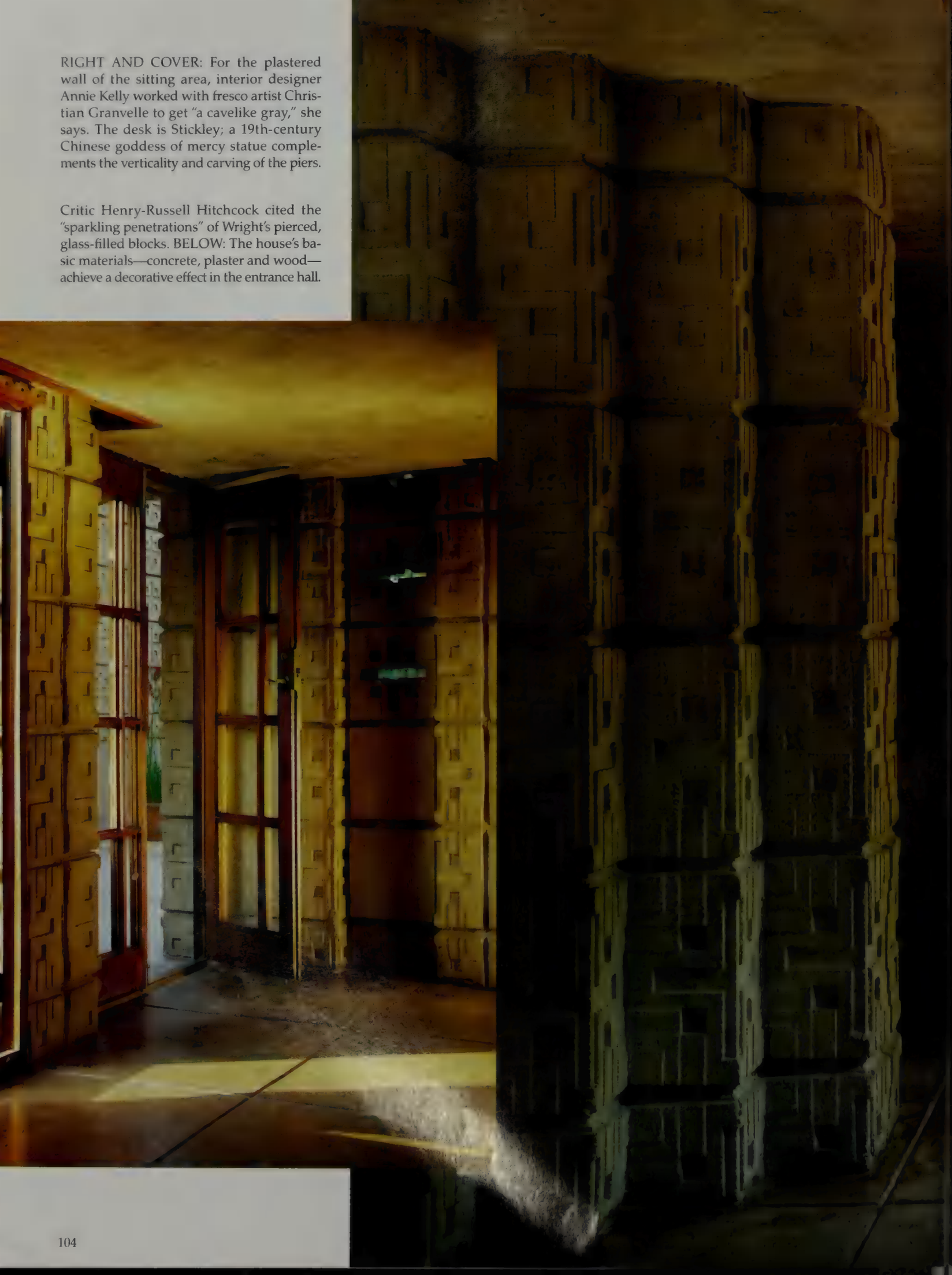
RESTORING A SELDOM-SEEN MASTERPIECE IN SOUTHERN CALIFORNIA

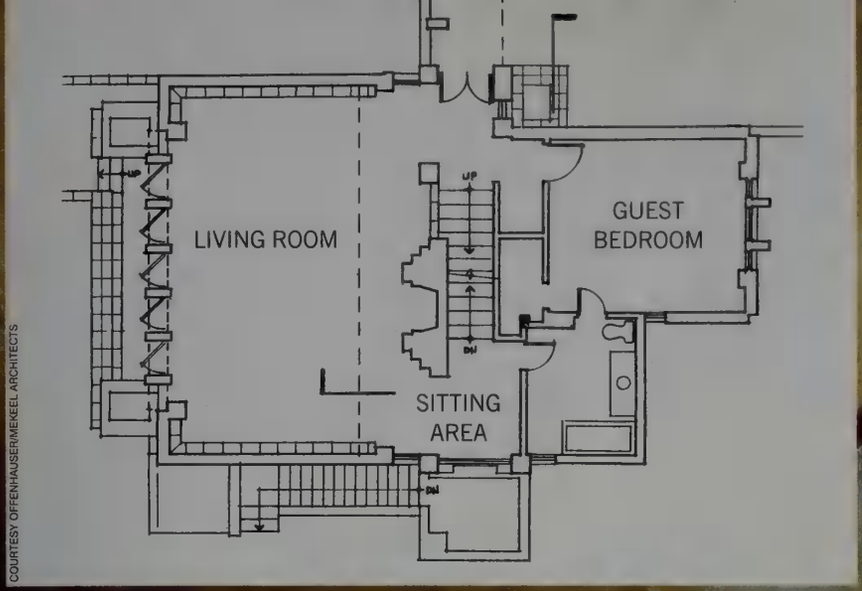
INTERIOR DESIGN BY ANNIE KELLY
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY TIM STREET-PORTER

Frank Lloyd Wright was staunch in his conviction that the architect should design everything in a building, from its foundation to its furniture. Nevertheless, he did not insist on having such extensive control. In his 1932 autobiography he actually sounded pleased that La Miniatura, the landmark house he designed for Alice Millard in Pasadena in 1923, had been filled with her furnishings, not his. He "enjoyed installing the old books and other old things, especially appropriate antiques, its tasteful owner with her usual discrimination had picked up in Italy," he wrote.

RIGHT AND COVER: For the plastered wall of the sitting area, interior designer Annie Kelly worked with fresco artist Christian Granvelle to get "a cavelike gray," she says. The desk is Stickley; a 19th-century Chinese goddess of mercy statue complements the verticality and carving of the piers.

Critic Henry-Russell Hitchcock cited the "sparkling penetrations" of Wright's pierced, glass-filled blocks. BELOW: The house's basic materials—concrete, plaster and wood—achieve a decorative effect in the entrance hall.





COURTESY OFFENHAUSER/MEKEEL ARCHITECTS

The layering of spaces gives La Miniatura its intimate character: Four levels decrease in size upward to a roof terrace and a sleeping porch. INSET: As seen in the main-floor plan, the sitting area —with adjoining terrace—lies off the living room.

OPPOSITE: "The architecture demanded a certain grandeur," says Kelly of the living room. In an attempt to arrive at a Wrightian solution, she "played off his enthusiasm for Oriental furnishings." The range of styles—Fortuny chandeliers, Turkish inlaid-wood chairs, a 19th-century Persian Ferahan carpet from Emser—reflects her own eclecticism.

ABOVE: The dining room is "the most seriously Arts and Crafts space," Kelly says. "We took our cue from Wright's redwood banding." The Spanish colonial table ("lighter than Arts and Crafts—I didn't want things to be completely weighted down") is a reproduction. Artist Gianni Bodo made the Giacometti-inspired chandelier and lamp.

The first and most significant of Wright's four textile-block houses in the Los Angeles area, La Miniatura came about when Millard, the widow of a rare-book dealer, decided to expand the home-based business to include decorative arts. She needed a new house to serve as a repository for European antiques and artifacts as well as for the books, and she was quite familiar with Wright's work: In 1906, in Highland Park, Illinois, the architect had designed one of his signature Prairie style houses for her and her husband.

Seventy-one years after the building of La Miniatura, its present owner, Nicole Daniels, has put her stamp on the house. In her endeavor Daniels enlisted Annie Kelly, an Australian-born artist and photographer living in Los Angeles, to design the interior, and hired Offenhauser/Mekeel Architects to undertake a certain amount of restoration.

Through her choice of colors, fabrics and furnishings, Kelly has created a series of rooms that evoke the romantically atmospheric quality of Millard's original ones, while seeming to bring a more pronounced sense of spaciousness and clarity to the entire setting. The sophisticated mixture of Jean-Michel Frank–style sofas and chairs, Stickley furniture, and objects from Japan, China, Mexico and India offers a dramatic counterpoint to the rectilinear lines, patterns and textures of Wright's concrete-block walls and piers.

The architecture is further embellished by a palette that includes gray green ("like the eucalyptus trees outside," says Kelly), deep gold, adobe pink and musky taupe. "Because the house is dark inside," she comments, "Nicole wanted colors with vitality and luminosity." Indeed, one of the reasons that Daniels commissioned the artist was the vibrant shades that Kelly had splashed across her own

"It's Wright's little gem," notes Kelly. "And people like to look." ABOVE: For privacy in the master bedroom, she installed floor-to-ceiling draperies ("these huge rivers of brown silk"). A Stickley dresser is below an antique Turkish textile. Arte de Mexico hanging lamp.

"There was to be nothing shoddy" about the residence he designed for Alice Millard, wrote Wright. Remarks Kelly, "I wanted the house's original spirit to carry through." BELOW: A pair of Jean-Michel Frank–style lamps flank a retablo in the first-floor library.

house. "I wanted colors that were correct," Daniels notes, "and I saw how sensitive Annie was to this issue."

At La Miniatura, the tones and hues of the walls subtly shift during the day as natural light suffuses the house. The light that is admitted through the concrete-and-glass screens creates an ethereal glow, a sfumato effect particularly evocative of Old World interiors. "When the pattern of sunlight changes," observes Kelly, "there is a spirit to the house that comes through. It speaks to you."

La Miniatura obviously spoke to Daniels's grandparents, from whom she inherited it several years ago. "They bought it in 1939 following Alice Millard's death," she says. Donald Potter Daniels, a neighbor of Millard's, was a sculptor and a Francophile. "He filled the house with Mediterranean-style furniture," his granddaughter recalls, "and painted some of the redwood a light pearl gray to give it a French salon look." While Daniels decided to return the redwood to its original state, she also wanted to keep the quality of the interiors that her grandfather favored. "He had a deep appreciation for the house," she remarks.

By the time the elder Daniels had taken possession of the house, it was widely recognized for signaling an important development in Wright's architectural creativity. In the early 1920s, just after Wright had finished building the Imperial Hotel in Tokyo, itself a monumental tour de force of carved *oya* stone and concrete construction, he was more and more committed to devising an architecture of cast-concrete blocks. They would be reinforced with steel for structural purposes and molded with a geo-

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"La Miniatura desired to justly call itself *architecture*," declared Wright. OPPOSITE: The elevation overlooking the reflecting pond, which was conceived by the architect as the front of the house, eventually became the rear. As for the overall siting, "The whole is so naturally a part of that ravine that no one could even think of that building anywhere else," Wright concluded.

A CARIBBEAN CADENCE

ORGANIC FORMS AND RICH COLOR FOR THE VIRGIN ISLANDS

ARCHITECTURE BY GERALD SCHIFF
INTERIOR DESIGN BY CARLETON VARNEY AND DANIEL S. PARKER OF DOROTHY DRAPER & COMPANY
TEXT BY SUSAN CHEEVER PHOTOGRAPHY BY RON BLUNT

Built into a cliff on the Caribbean's Peter Island, Eagle's Nest is "free-form and sculptural," says Carleton Varney, who reworked the interiors of the house with Daniel Parker. BELOW: An ocular window and shutters have a "graphic quality," says Varney.

"I like that it's so close to nature and the environment," remarks Varney. "It's a little bit caveman." RIGHT: The main bedroom's private entrance opens onto a stone terrace.

The British Virgin Islands float in a sea so translucent that it's often hard to tell where the clouds in the sky leave off and the islands in the water begin. Eagle's Nest, a rounded stucco house on a high ridge above the Sir Francis Drake Channel, looks like a wayward cumulus caught for a moment where the sky meets the land. "You almost reach the heavens when you get to this place," says Carleton Varney of Dorothy Draper &

OPPOSITE: A biomorphic shape arches across the swimming pool moat, which wraps around the main pavilion. "You can swim from the living room to any of the pavilion's three bedrooms," says Varney.

ABOVE: Architect Gerald Schiff, who designed Eagle's Nest in the 1970s, conceived an undulating stucco roofline to unify the three connecting pavilions. Local rock borders the terrace. "The exterior is very amoebic," notes Varney. "It grows and grows from the cliffs."

OPPOSITE: A sea grape tree trunk was incorporated into the living room, which offers expansive views of the island. Varney added a trompe-l'oeil sky and clouds to emphasize the space's continuity with nature. A Carleton Varney print covers the chair and pillows.

Company, who reworked the interior with his associate Daniel S. Parker. "It's like being away from the whole world. The house is sculpted as if it were made of clouds."

Designed in the 1970s by New York architect Gerald Schiff, the house was built on the grounds of the Peter Island Resort and Yacht Harbor for Scandinavian ship owners. The resort's owners, longtime clients of Varney's, bought it and asked him to redecorate it.

"I saw this house when they were building it," Varney says. "It was very Sardinia, very Costa Smeralda, the feeling was all organic and I loved it. I said, 'I wish I were the decorator!' "

Varney's wish come true consists of three curving white pavilions set into the hillside among bougainvillea, palms, hibiscus and spider lilies and joined by a meandering tiled swimming pool. "It's almost as if the house is moving," Varney observes, "since the water is moving and the clouds are moving all around it. I wanted it to be in harmony with the environment. I wanted it to be as if the exterior became the interior."

In the living room, which anchors the house, it's hard to tell the difference. A tree trunk grows up through the tile floor. Varney has painted puffy white clouds on a ceiling that is the exact blue of the Caribbean afternoon sky. The fabric throughout is a Varney design that draws on the riot of colors outside. "When I do a project, wherever it is, in London or Ireland or the Caribbean, the first thing I notice is the difference in the light," notes Varney. "When I work in the Caribbean I try to use the colors of flowers, the sea and sky, and I mix them there. The light in the Caribbean is unique—you can't color-match anywhere else for fabric and paint." He adds, "I don't do cream rooms. Cream rooms remind me of cereal bowls filled with oatmeal. They look

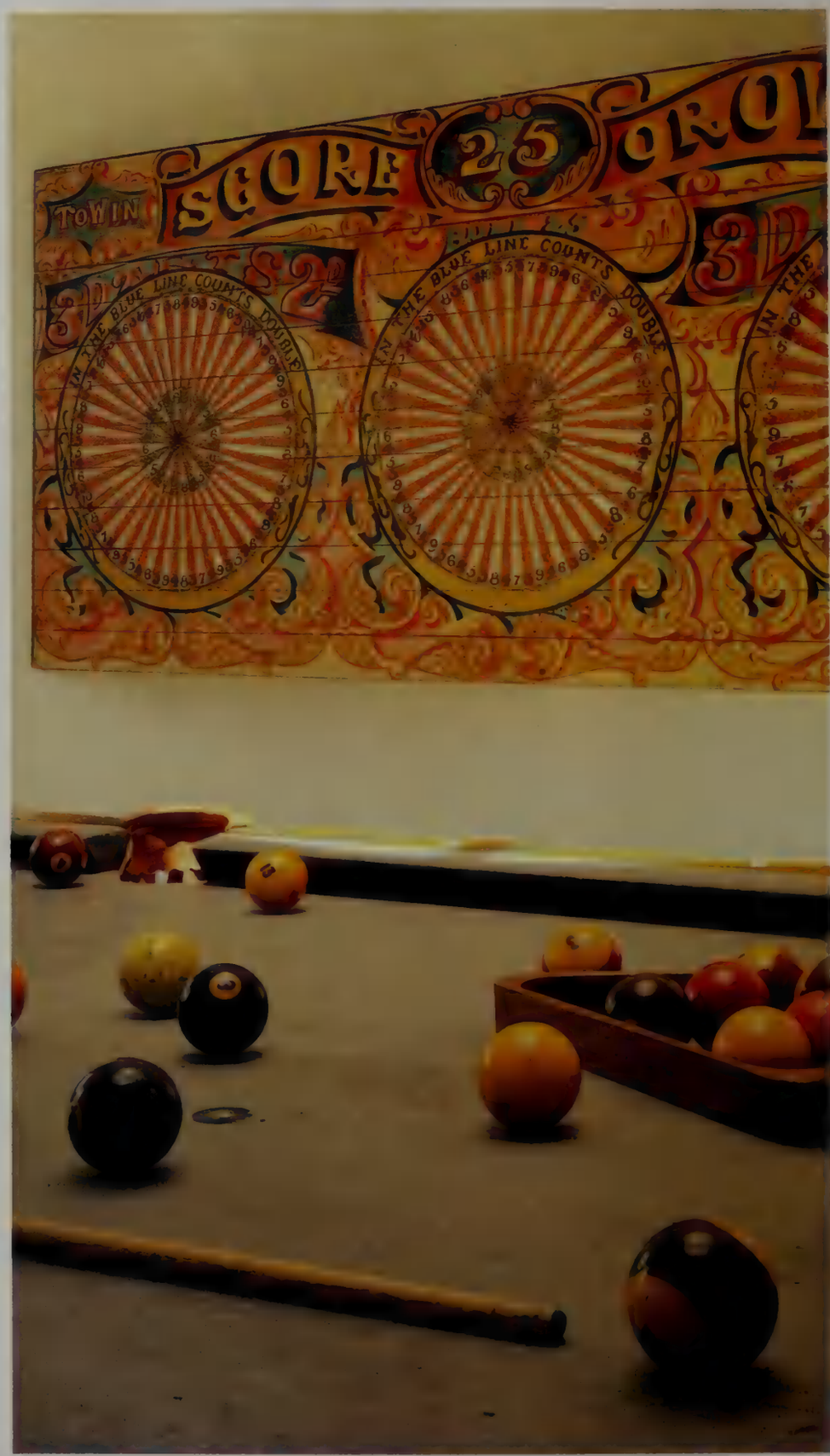
like white toast with no jam on it."

Carleton Varney is in love with color. "Small children have a freedom about color," he says. "They do their finger painting with all the colors, and it works very well. As we age we tend to mute and monotone everything. We conform." Varney's lively nonconformity is evident in the dining room at Eagle's Nest, where a long pine table—next to a display of Quimper plates and blue glass from Majorca—points toward the far horizon as if about to set sail for Virgin Gorda, table settings and all.

Interior walls are the bright yellow of the island lilies. Flower prints cover chairs and beds. In the guest bedroom, the vivid yellows of a Hawaiian quilt on a wicker bed and the Caribbean-blue-and-cloud-white-striped upholstery echo a mosaic of blue, white and yellow tile in the bath. But the principal design factor is the extraordinary landscape of sea, sky, hills and the distant islands—St. John, St. Thomas and Tortola—across the channel.

Varney believes that second homes should be pure fantasy. "When I go to Peter Island, first I take a cab to the airport, and then I take a big jet to Puerto Rico, and then I take another jet to Beef Island and a car to Road Town on Tortola and a boat over to Peter Island and a dune buggy to the hotel," he says. "I feel as though everything I do has to create a destination, a pot of gold at the end of the rainbow. It has to be exotic and romantic in a way that isn't at all like where you're coming from. You have to be willing to travel to get there."

The house on Peter Island is truly as far from hearth and home as imagination can travel. With its exuberant colors and open, sensuous lines, it's an exercise in fantasy. Another pot of gold at the end of another rainbow. □



ABOVE: The game room, situated inside the main pavilion, is equipped with a billiard table, vintage Norwegian billiard balls and an antique carnival triple dart board. "The game room is spirited," says Varney. "It's a perfect place to entertain guests after dinner."

OPPOSITE: "I did try to be sympathetic to the normal way of life," says Varney, who furnished the dining room with Queen Anne-style chairs—"painted deep palm green"—a country-style pine table and terra-cotta tile floors. "People need to feel earthbound."

"The colors throughout the house represent the colors of the island—hibiscus yellow, the whites, creams, bananas of the frangipani plant, bougainvillea pinks." ABOVE: Bamboo lanai chairs, covered in a Carleton Varney stripe, reinforce the tropical mood of the master bedroom.

LEFT: "You can't have a house where people think they're in a spaceship," says Varney, who used a Walters Wicker bed in the guest bedroom. "They may love the environment, but they want the bed to be right."

"This house is an escape hatch," says Carleton Varney. "It provides a place of romantic refuge from the world of stress and turmoil." ABOVE: A view from the upper terrace takes in St. Thomas and Tortola.

"When I work in the Caribbean I try to use the colors of the flowers, the sea and sky."

"He once said after the olive mill's renovation was done, 'What more could I ask for?' " recalls Lady Sandra Lean of her late husband, film director Sir David Lean. ABOVE: The house sits amid trees in southern France.

Before we met, houses barely counted for David," says Lady Sandra Lean about her late husband, the well-known film director Sir David Lean. "He had gotten used to a life where he would simply check into the best available hotel wherever he was and get to work on the film he was making. But then all that changed. Once we had settled into a big house in London that had a marvelous view over the Thames, he became quite enthusiastic and we started searching for another place, somewhere in the sun that was easily accessible."

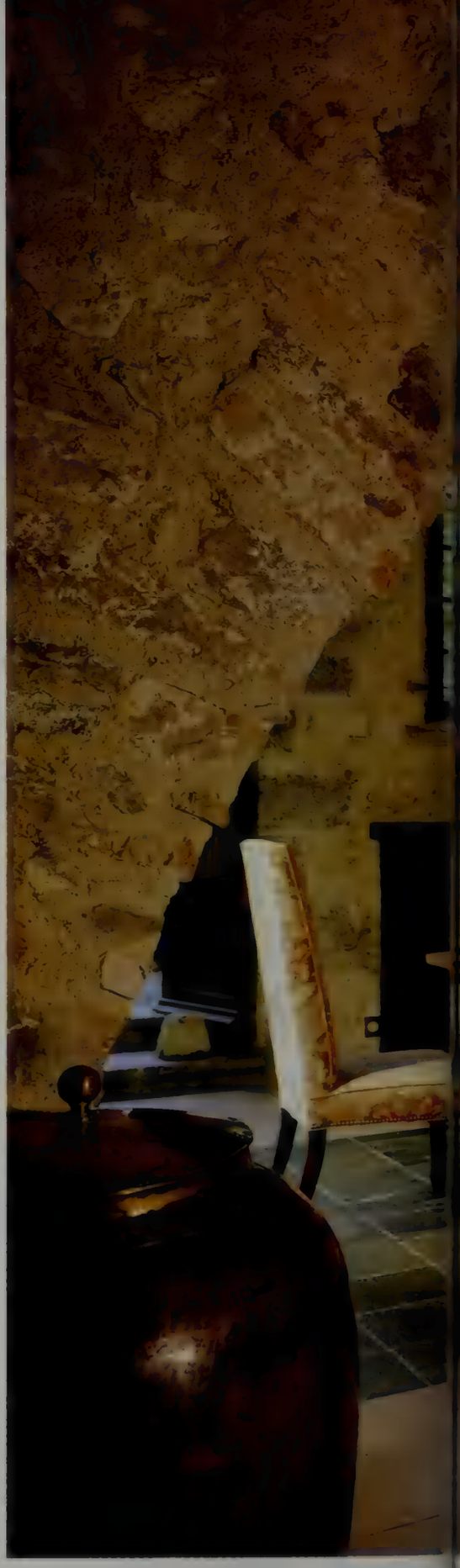
A glance at the list of films that David Lean directed during his long life (he died in 1991, at the age of eighty-three) reveals a prodigious career. Born and raised in a Quaker family, he

RIGHT: A massive cantilevered staircase with a balustrade scales the living room fireplace and leads to the gallery. "The mural on the chimney breast was a surprise present for David." A Kashmir shawl drapes a sofa.

SCENES FROM PROVENCE

LADY SANDRA LEAN IN THE SOUTH OF FRANCE

TEXT BY MICHAEL PEPPIATT PHOTOGRAPHY BY DANIEL H. MINASSIAN



worked his way up through the film industry and eventually became an editor. The chance to direct presented itself when he was hired to collaborate on a patriotic wartime movie with Noël Coward, titled *In Which We Serve*. From then on he never looked back. After *Blithe Spirit*, adapted from the Noël Coward play, this masterly storyteller went on to make *The Bridge on the River Kwai*, *Lawrence of Arabia*, *Dr. Zhivago* and *Passage to India*, to name only the most famous. Toward the end of his life he began work on

"I wanted all the downstairs rooms to flow into each other." ABOVE: A chair and ottoman set before a window create an intimate reading area off the living room. The armoire has panels representing the seasons.

RIGHT: A stone archway frames a view of the heavy-beamed dining room, arranged with high-backed chairs, a 19th-century mirror, chinoiserie bowls and a Louis XIII armoire. Sandra Lean designed the plaster wall lights.

On the hottest Provençal afternoons, the house remains admirably cool thanks to its vast stone vaults.

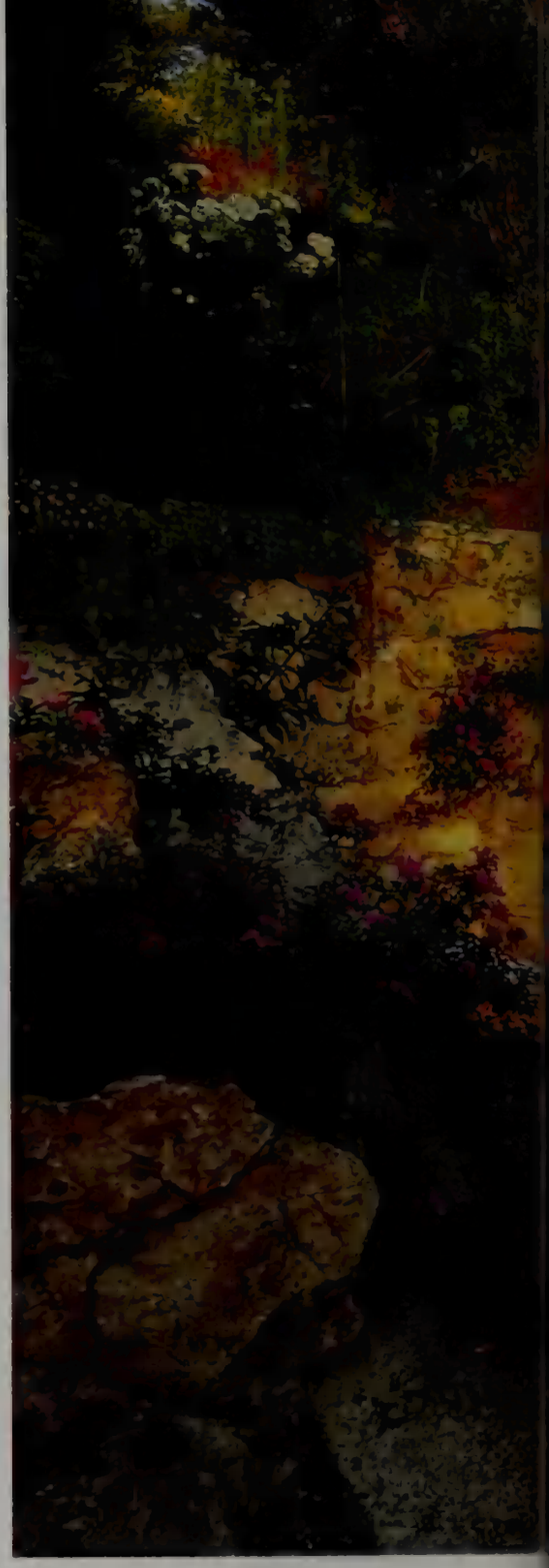
a film drawn from Joseph Conrad's novel *Nostromo*.

"David knew the French Riviera well, of course," Sandra Lean says, "but he was not very familiar with the beautiful countryside up in the mountains behind. So we began making trips inland, and he adored it. We looked at various houses, but once David had seen this very old olive mill he said, 'All I want to do is lie down in the grass under an olive tree and look up through its silver-green leaves and gaze at the blue sky.' So that really decided it. We bought the mill and started planning what we needed to do to it right away. By that time David was already thinking of where to shoot *Nostromo*, and he was so enchanted by the house that he thought he would do all the studio shots in Nice instead of Spain, so that he could stay down here."

The Leans concluded that a new wing should be added to the existing fifteenth-century structure, as well as expertly laid-out gardens and a pool with a poolhouse. The sheer scale of the mill's rooms—where the olives used to be pressed between immense circular stones—and the massive vaults separating them dictated the dimensions of the new wing. Only the grand-

ABOVE: "I love to cook," says Sandra Lean. "Guests frequently sit on the steps while I'm in the kitchen." A still-life mural of game decorates a niche above the cupboards. The range hood is surmounted by a carved pediment.

OPPOSITE: A large fireplace with a chimney breast embellished with a mural of sunflowers warms the tile-floored master bath. Set along the mantel is a collection of small bronze lions. The mirror is late 19th century.



ABOVE: Silk-lined and tassel-trimmed floral linen adds softness to the master bedroom. At the foot of the canopy bed stands a long bench upholstered with French needlework tapestry. The 19th-century tiles and beams were brought in from local buildings.

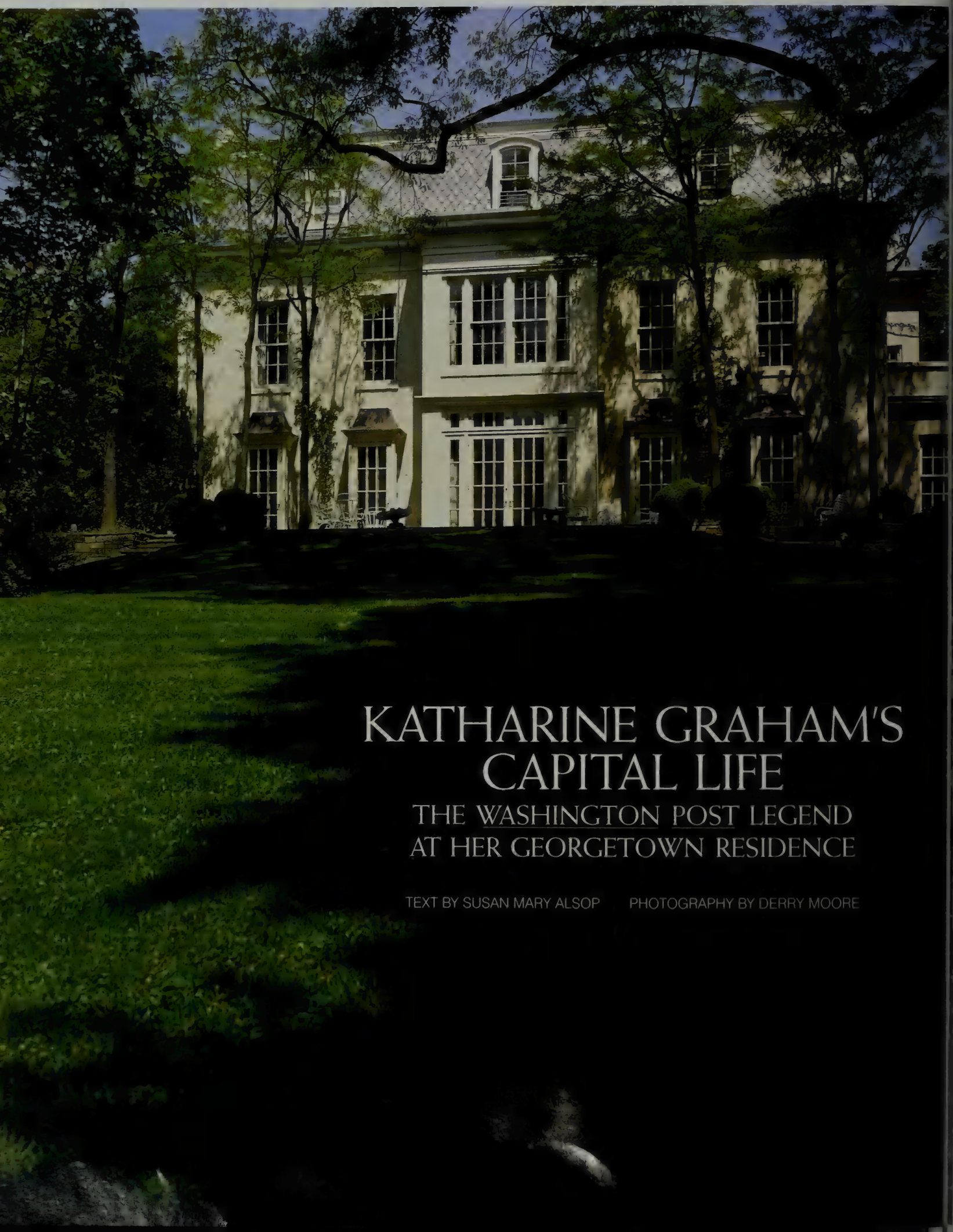
est proportions would do. "I hired an architect to look after the structural problems and chose a team of local builders," Sandra Lean explains. "I consulted with David on all the decisions. We did this together. I began by planning a master bedroom on the ground floor, which had easy access to the terrace and the garden as well as to the living room. We made sure we had lots of windows so that we could always see the trees and flowers outside. Then, for the fabrics to go around the master bed and above the French doors, I chose a silk-lined linen with an English seventeenth-century motif I found especially attractive."

On the hottest Provençal afternoons, when even the cicadas drowse, the house remains admirably cool thanks to its vast stone vaults, rising some thirty feet, and its tile floors. The air circulates easily through these huge spaces, bringing in scents from the gar-

den. Toward evening the heady smell of sun-baked earth and aromatic plants dominates, but in the freshness of the early morning the more delicate fragrances become irresistible.

"When I was thinking about the layout of the garden," recalls Sandra Lean, "I planned several spots where meals could be served outside—on three terraces, one of which is near the pool, which is surrounded by olive trees, lavender and flowering plants. I enjoy cooking, and the produce that you find locally is so good that neither my guests nor I want to go out to restaurants. Part of the pleasure of our meals is being surrounded by all this wonderful vegetation, and I'm particularly proud of the fact that we still press and bottle our own olive oil. In the end, however simple the lunch, it turns into a special occasion when you're eating it in the garden with your own homemade olive oil." □

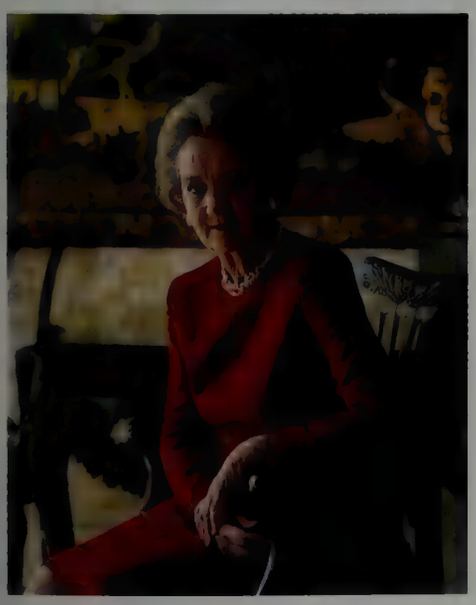
"When you're here you want to be outside and make the most of the gorgeous weather," says Sandra Lean. ABOVE: Stone walls and trees surround the pool. The olive jars are planted with indigenous wild and aromatic vegetation, including lavender and hibiscus.



KATHARINE GRAHAM'S CAPITAL LIFE

THE WASHINGTON POST LEGEND AT HER GEORGETOWN RESIDENCE

TEXT BY SUSAN MARY ALSOP PHOTOGRAPHY BY DERRY MOORE



"My house has seen change and has gone through many incarnations over the years," says Katharine Graham (left), the chairman of the executive committee of the Washington Post Company. "It's grown up, just as I have."

OPPOSITE: The Georgetown residence, which sits on a hill, was erected in the early 19th century. In 1960 Katharine Graham and her husband, Philip, oversaw a renovation that included replacing an old-fashioned back porch with a terrace. ABOVE: A late-Edo-period Japanese screen, a George II–style Irish side table and mid-18th-century Irish armchairs are combined in the rear hall.

Said the father to his daughter: "Well, you've got the house." The bewildered daughter replied: "What are you talking about?"

"I saw Bill Donovan at dinner and asked him what he really wanted for the house, and he said what the sum was. I said, 'All right, done!' "

"How could you say that?"

"When it's where you want to live, don't bargain."

The father was Eugene Meyer, the brilliant financier, public servant and publisher. The daughter was Katharine Graham, whose husband, Philip L. Graham, had just succeeded his father-in-law as publisher of *The Washington Post*.

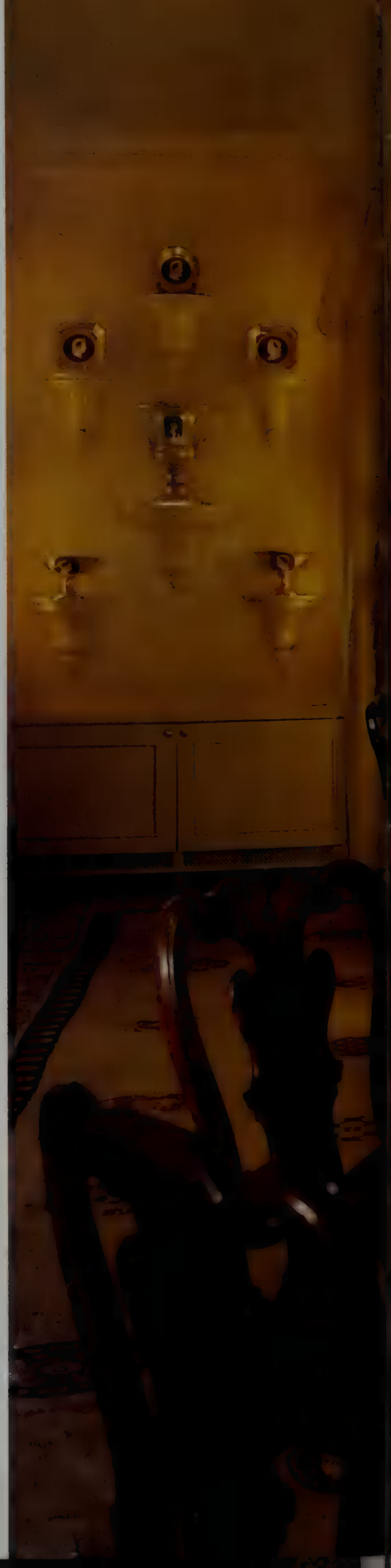
The conversation, which took place in 1946, is vivid in Katharine Graham's memory today. For weeks she had been negotiating with Major General William Donovan, the celebrated chief of the Office of Strategic Services, which later became the Central Intelligence Agency. He had decided to sell his Georgetown house, an imposing residence on the height of what historians call the Rock of Dumbarton, a grant made in 1703 to an early settler. There had been many owners, many changes, since a grandnephew of George Washington's had built on the property in the early nineteenth century. It looked to Katharine Graham, whose tastes were modest, to be too grand, too formal, when she first saw the exterior. When she was shown the inside, however, she fell instantly in love with it. "I had no idea how to decorate it or how to run it," says Graham, but her children remember their early years as very happy ones.

The house is on the top of a hill, with green lawns stretching to the south and a view of the city of Washington below. A small red-roofed building that used to be a stable—and now serves as a garage and an apartment for staff—stands halfway up the incline. The house itself, of cream-colored brick with a modest green mansard roof, is separated from the street on the north side by the widest of grassy lawns, around which curves the entrance driveway.

"It used to be the neighborhood playground," says Graham. "Our boys and their friends would come in and out, and we never locked the front door. It was lovely for children."

Today it is impossible to imagine that a front door would be left unlocked at any residence in Georgetown, and this house has undergone

"I like to mix different periods and styles," says Katharine Graham. The inventive arrangement in the living room includes an 18th-century Chinese carpet and a Louis XVI pier glass. *Portrait of Edmond Maître (the reader)* by Renoir, left, and Albrecht Dürer engravings, right, flank the bay window.



ABOVE: A dining room vignette is composed of a circa 1775 George III giltwood mirror and a circa 1810–15 Empire Denuelle Porcelaine de Paris centerpiece. Enameled medallions and Cupid and Psyche figures ornament the burnished-gold work. "Entertaining has always been a big part of our lives in this house," says Katharine Graham. RIGHT: A collection of George I and II walnut chairs surrounds a pair of George III dining tables set with circa 1815 Flight, Barr & Barr armorial porcelain.

an infinite number of transformations. "Phil used to call this the Shredded Wheat room," recalls Graham. "There was linoleum on the floor and a mass of stacked tricycles and bicycles. I used to have breakfast here with the children before I drove them to school."

Now a golden Chinese palace carpet has replaced the linoleum, and a George III circular dining table stands where the children used to put their bicycles. In 1960 the Grahams undertook an extensive remodeling. They temporarily moved out with their four children and stayed with Katharine Graham's parents in the Meyers' magnificent house on Crescent Place in northwest Washington, returning just in time to give a party for President and Mrs. Kennedy the night before the inauguration. President Kennedy had frequently asked Philip Graham for advice during the

"I spend a great deal of time in my study and in the library," remarks Katharine Graham. OPPOSITE ABOVE: A profusion of photographs of family and friends decorates the walls of the study. OPPOSITE: Bold modern art dominates the library. At left is Kenneth Noland's *Southline*, 1966; at right, *Number 4, 1961* by Morris Louis. The pair of center chairs are Biedermeier.

"I inherited many antiques from my family," says Katharine Graham. ABOVE: Floral chintz swags frame the windows of the master bedroom, which was designed by Parish-Hadley. Resting near the 19th-century armoire is a Louis XV–style fauteuil.

campaign, particularly concerning his choice for vice-president, and the two couples were friends.

In view of Philip Graham's position, it was essential to entertain, and the couple were surrounded with knowledgeable friends offering suggestions. Katharine Graham particularly remembers her friend Joseph Alsop saying, "Darling, you *must* have one big room," which led to the present plan of the house. The old-fashioned back porch was replaced by a terrace that is reached through French doors at the back of the entrance hall. On the left is the large dining room. When the terrace is also used, one hundred guests can be seated comfortably.

In 1963, following the death of her husband, Katharine Graham courageously took his place in the publishing world. Ben Bradlee, the longtime editor of *The Washington Post*, says of her, "Without any preparation at all, she alone put the paper into the first ranks of world journalism. It

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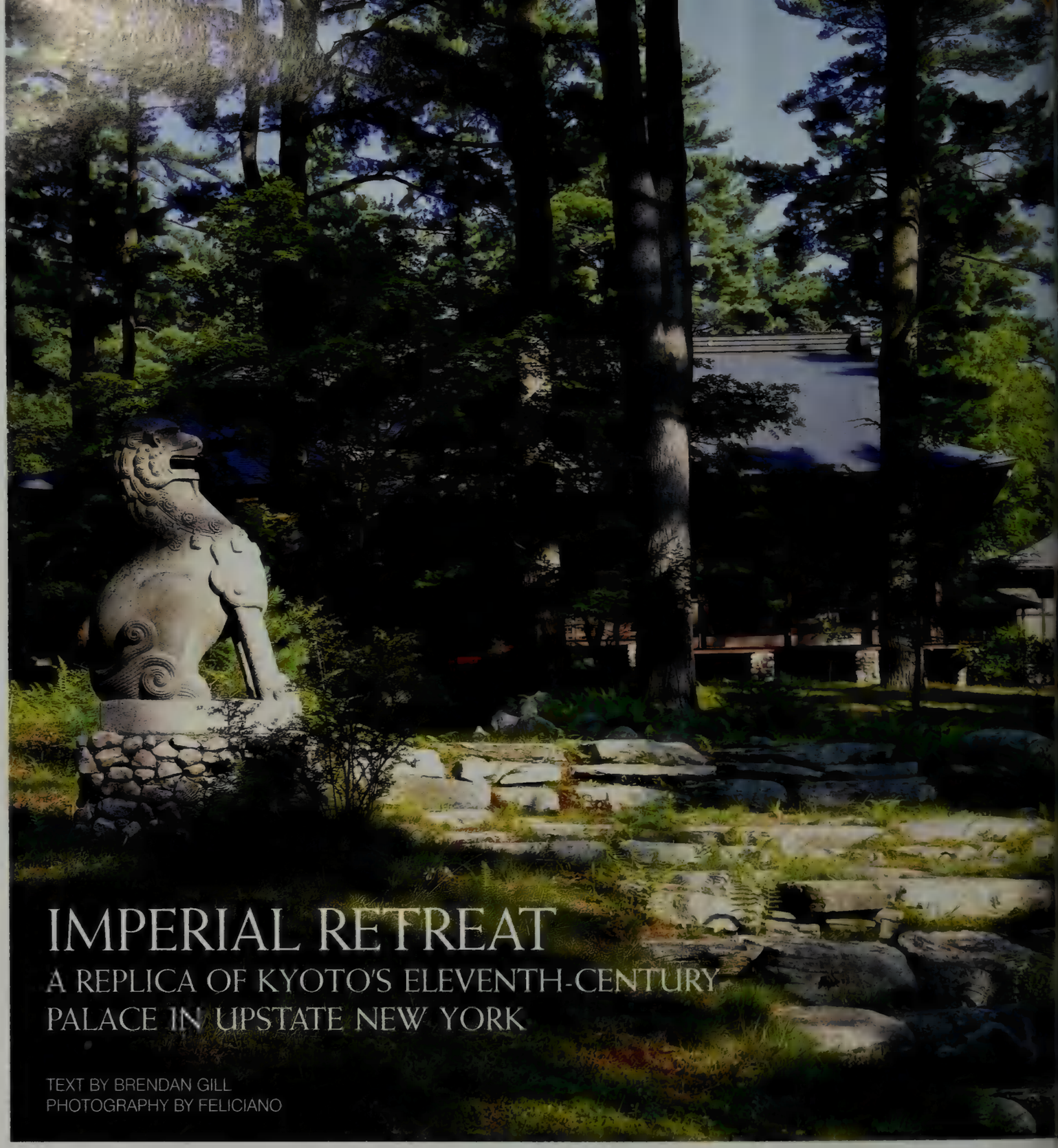


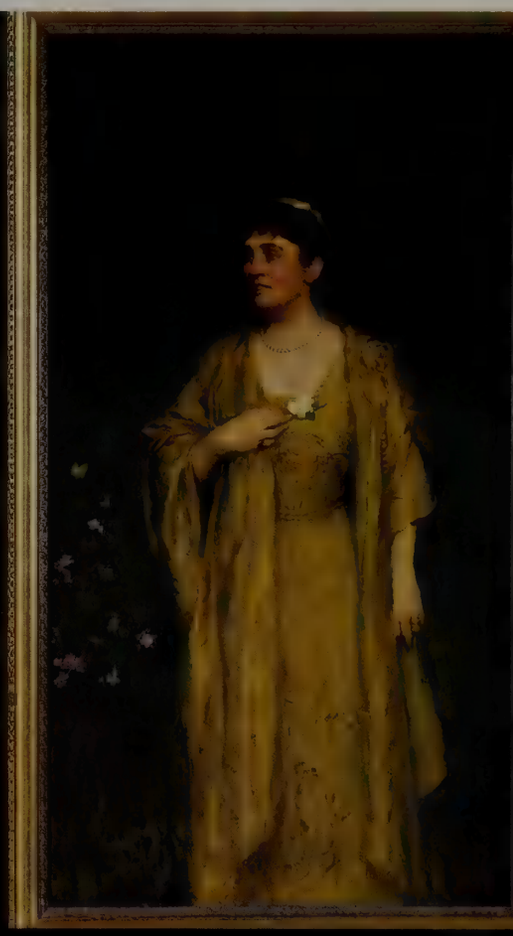
IMPERIAL RETREAT

A REPLICA OF KYOTO'S ELEVENTH-CENTURY PALACE IN UPSTATE NEW YORK

TEXT BY BRENDAN GILL
PHOTOGRAPHY BY FELICIANO

For devotees of architectural history, New York State amounts to a series of delectable treasure hunts, with prizes to be sought and won in a thousand obscure corners of the state's exceptionally varied terrain. The cultures living and dead that have flourished there over several centuries—Native American, Dutch, French, English and the like—have left behind innumerable souvenirs in the form of mounds of earth, stone walls, cellar holes and broken pottery, as well as substantial structures of a more recent time, some of which, though once well known, have slipped into anonymity with the breaking up of the families that built them or of the communities in which they were located. In architectural terms, these extant but "lost" structures are the most valuable prizes of all, and it is remarkable how many of them appear to have escaped the notice of historians. This is especially true of big summer houses that were built on remote wooded sites in the

ABOVE: To the left of the main building is the reception wing, made with all the known woods of Japan (about 66 species). It was constructed for the imperial family's forestry exhibit at the Osaka Exhibition in 1903 before it was shipped to St. Louis. In 1986 Japanese businessman Yoshitaka Ikeda learned of the property and set up a foundation to buy and restore the estate. BELOW: Portraits of Dr. Takamine and his wife, Caroline Hitch Takamine, by Thomas S. Seymour hang in the living room.



Located near the Catskills resort town of Monticello is Sho-Fu-Den, an estate with buildings modeled after part of Kyoto's 11th-century Imperial Palace. ABOVE: Sent to the United States to be exhibited at the St. Louis World's Fair in 1904, the structures were given by the Japanese government to Dr. Jokichi Takamine, who moved them to New York to use as a summer retreat.

Catskills and the Adirondacks by wealthy people seeking in the nineteenth and early twentieth centuries to avoid the heat and discomfort of densely populated lowland cities.

Among the least known and most exotic of such properties is Sho-Fu-Den, once the country estate of an immensely rich Japanese scientist named Jokichi Takamine. Carved out of a pine forest a few miles from the Catskills resort town of Monticello, Sho-Fu-Den is a version, accurate in its proportions if somewhat reduced in scale, of two pavilions of the Imperial Palace complex in Kyoto, dating back to the eleventh century.

Sho-Fu-Den was built as part of the Japanese exhibit at the World's Fair held in St. Louis in 1904. When the fair was over, the buildings were presented by the Japanese government to Dr. Takamine, in grateful recognition of his efforts to further friendly relations between Japan and the United States. Dr. Takamine had the buildings disassembled, shipped by train to the Catskills and erected on a large tract of land adjoining a private residential colony called Merriewold, founded by the economist Henry George. (Dr. Takamine and George had married sisters, Marie and Caroline Hitch, of a well-known New Orleans family.) Dr. Takamine gave his estate the name of Sho-Fu-Den, which means "Palace of Pines and Maples." It took a year or so to put the structures together and several more years to develop the twenty acres of Japanese gardens, complete with ponds, streams and teahouses, that surrounded the high-roofed, sumptuously furnished main building.

Dr. Takamine was born in 1854, the year in which Commodore Perry signed the treaty that opened Japan

By the time Dr. Takamine was given the structures, which he named Sho-Fu-Den ("Palace of Pines and Maples"), he had won acclaim and wealth for his scientific achievements. To decorate the interiors, he brought over Kyoto artist Katsuji Makino, who painted maples and pines on the wall and ceiling panels.

OPPOSITE: A painting by Katsuji Makino along a living room wall depicts an angel in a pine forest. The 19th-century bronze Buddha is in a style reminiscent of the 13th-century Great Buddha of Kamakura.

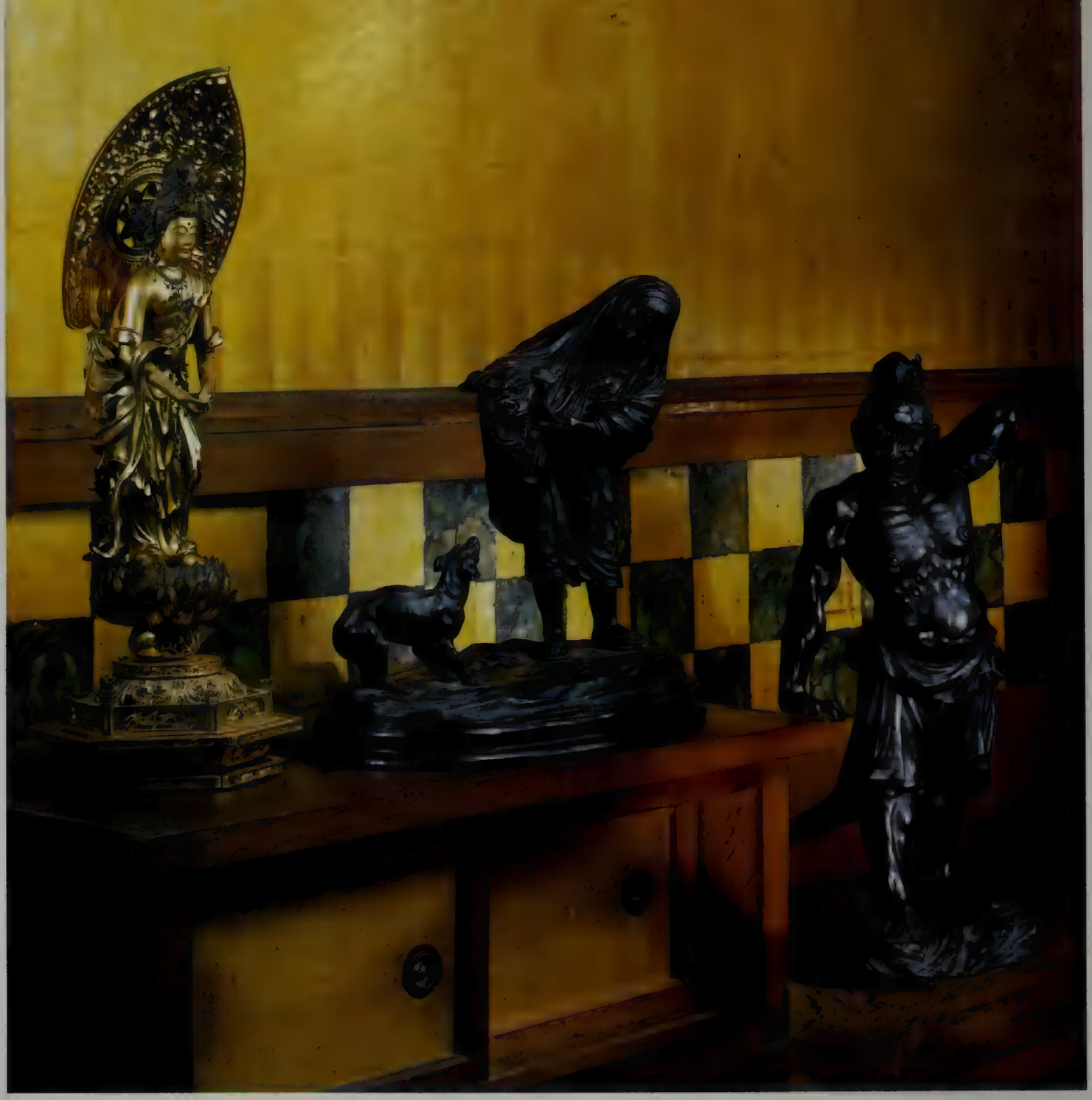
to foreign trade. The eldest of thirteen children of a physician living in Takaoka, Dr. Takamine grew up to become a highly successful chemist who developed a means of producing adrenaline in commercial form, of speeding up the manufacture of whiskey and of making a variety of artificial fertilizers and digestive enzymes. He spent most of his professional life in New York City, where he occupied a splendid mansion—still standing—on Riverside Drive and was instrumental in the founding of the Japan Society and the Nippon Club. He died in 1922 and is interred in a handsome marble mausoleum in Woodlawn Cemetery.

It was Dr. Takamine who gave the first plantation of Japanese cherry trees to Washington, D.C.; he also gave a couple of thousand cherry trees to New York City, whose scions continue to prosper there. His grandson and namesake, Jokichi Takamine III, now seventy, is a physician practicing in Los Angeles.

After Dr. Takamine's death, Sho-Fu-Den passed into the hands of the Moody family, who were already members of the Merriewold colony. Many years later it was bought by Mr. and Mrs. Melvin C. Osborn, who at one time ran a restaurant on the premises. After the death of Mr. Os-

TOP RIGHT: Made by permission of the emperor, the coronation chairs are the only copies of the chairs at Kyoto's Imperial Palace. When they arrived in 1909, Prince and Princess Kunihito happened to be visiting and were the first to sit in them.

RIGHT: A detail of a carved ebony-and-gilt table in the living room features legs in the form of carp. The top of the table was finished with over 30 coats of Japanese lacquer.



born, his widow found the buildings hard to maintain in proper order. And the gardens were being reclaimed by the forest out of which Japanese gardeners had created them almost eighty years earlier. Eager to see Sho-Fu-Den returned to Japanese ownership, Mrs. Osborne sold it in 1986 to Yoshitaka Ikeda, a New York City–based businessman, who set up a not-for-profit organization, the Japanese Heritage Foundation, in order to make possible a complete and accurate restoration of Sho-Fu-Den.

That restoration is now under way. As is the case with so many large and costly undertakings of this kind, what architectural historians call an appropriate "adaptive reuse" of the property must be found. Ikeda and the advisory board on the foundation have it in mind eventually to turn a portion of the property into a conference center, at which (in the words of Dr. Jokichi Takamine III, an honorary cochairman of the foundation) people of various disciplines from all over

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ABOVE: Displayed on a sideboard in the dining room are a giltwood Kannon Bosatsu, a bronze of a boy and a dog, and a bronze guardian figure with an open mouth that represents life. Elsewhere, a closemouthed figure signifies death.

OPPOSITE: The subject matter of the dining room's wall and ceiling panels, which Makino also painted—a boar, a deer, a crab, a turtle and various fruits and vegetables—is all related to food. The dining table and chairs by Makino show a Western influence.

ANTIQUES
EARLY AMERICAN DECORATED BOXES

HUMBLE OBJECTS THAT COMBINE SIMPLE UTILITY WITH RARE BEAUTY

TEXT BY CHRISTOPHER FINCH

MICHAEL FREDERICKS

ABOVE: *Box*, Vermont, 1832. Whitewood and pine; 10" x 23½". Two panels, one with the box owner's initials and the other with the year in which the box was crafted, are prominent amid an overall design of fan-shaped motifs, sunbursts and dots. Richard and Betty Ann Rasso, Antiques, East Chatham, New York.

There is nothing more basic than a box, and nothing more useful. Even today, when we store our letters and household accounts on floppy disks, the old-fashioned box can be found on desk tops, holding envelopes, paper clips and other odds and ends. Those floppy disks, too, are stored in boxes.

Boxes made of everything from stone to precious metals have been used by mankind for thousands of years, and they have played a vital role in American households since Colonial times, when storage space was at a premium. But if European aristocrats carried snuff in bejeweled miniature caskets, and Chinese scholars kept calligraphy implements in intricately carved containers of ivory, early Ameri-

MICHAEL FREDERICKS

LEFT: *Box*, Maine, circa 1830. Wood; 12" x 26". Using a decorative technique called vinegar painting, an artisan achieved an unusual surface on a dome-topped box by mixing the overcoat of paint with vinegar and applying it with a soft material such as putty or leather. Elliott and Grace Snyder, South Egremont, Massachusetts.

Counterclockwise from left: *Bandbox* ("Bowling Green"), circa 1835. Pasteboard; 10¼" x 16½". *Bandbox* ("A Peep at the Moon"), circa 1840. Pasteboard; 13¼" x 19⅞". *Bandbox* ("Zachary Taylor, Old Rough and Ready"), circa 1846. Pasteboard, 10½" x 14½". Bandboxes, made from pasteboard or thin wood, were produced by individual craftspeople or wallpaper factories. Their designs, which included buildings, exotic birds and flowers, reflected the tastes of the period. Leigh Keno American Antiques, New York.

FELICIANO

can boxes were the essence of functional simplicity.

Among the earliest known are solidly made shallow wooden containers—fitted with hinged lids—constructed from a half-dozen planks of native American wood. Sometimes featuring carved, inlaid or painted decoration, these Colonial pieces are often referred to as Bible boxes because many were in fact used to house and protect the family Bible, along with important documents. About the size of small overnight cases, Bible boxes were also employed as portable desks, the lid providing a handy writing surface.

Bible boxes eventually evolved into more elaborate portable desks, such as the one on which Thomas Jefferson drafted the Declaration of Independence, but simple wooden boxes remained a staple of the American household until relatively modern times. They were used to store everything from spices to dried beans, napkins to nails. Some were constructed in the form of miniature chests, while others—such as the boxes for the family's all-important supply of candles—were designed to be hung on the wall, rather like pipe racks.

Because they were structurally plain, these boxes virtually begged for adornment, and many approaches to ornament were tried. Painted abstract designs were commonplace, while more detailed decorations included stylized portraits of houses (of the sort found in naive paintings and embroidery samplers) and stenciled still-life devices. Classic regional styles of decoration were also applied to wooden boxes. In Pennsylvania and western New Jersey, for example, settlers of German descent incised and painted boxes with the geometric hex signs that can still be found on barns in that part of the world.

Among the most admired American boxes are the circular or oval bentwood pantry boxes—many intended as cheese containers—that are frequently called Shaker boxes, even though fine examples were produced by coopers in non-Shaker communities and by women laboring in workshops where a

DAVID ALLEN

ABOVE AND BELOW: *Box and Detail*, Fairlee, Vermont, circa 1835. Wood; 1¾" x 3½". "Friendship boxes" with sentimental inscriptions in ink were frequently made by young women attending dame schools or female seminaries in the 18th and 19th centuries. A box with a carved inside lid reads: "We are in a changeing world / Friends meeting parting / Ne'er to meete again / Yet friend to friend, some / Token give, that they / Them ne'er forget." Kenneth and Ida Manko, American Folk Art, Moody, Maine.

DAVID ALLEN

Simple wooden boxes remained a staple of the American household until relatively modern times.

FELICIANO

LEFT: *Box*, Scituate, Rhode Island, circa 1840. White pine and maple; 2" high by 6¼" in diameter. The shallow form of a box attributed to artisan George Lawton suggests it was made for sewing spools. The precise execution of the hearts, roosters and geometric shapes is reminiscent of Pennsylvania Dutch–style fraktur. David A. Schorsch Co., New York.

BELOW: *Sewing Box*, circa 1825. Oak and curly maple; 5¾" x 20¾". By the late 18th century, painted decoration had almost entirely superseded carving on the surface of boxes. Penwork flowers, leaves and shells enhanced with watercolor embellish a sewing box's curly-maple veneer. Israel Sack, Inc., New York.

FRANK PERRY

Box, circa 1830. Wood; 4" x 12". Public buildings and historic houses were often portrayed on 19th-century boxes. The Hancock House in Boston is depicted on the cover of a box originating in New England. The urn motif surrounding the keyhole is painted to simulate ivory inlay. Wayne Pratt Inc., Woodbury, Connecticut.

primitive form of mass production was practiced. These bentwood receptacles, which were typically crafted from veneer-thin strips of pine or maple, are either undecorated or else painted with the utmost simplicity.

Other wooden boxes were made in a somewhat more sophisticated "high provincial" style. Such containers might have been commissioned by a successful country doctor or lawyer who was familiar with the standards of Boston Brahmins or Philadelphia Mainliners yet did not aspire to direct competition with the Lowells or the Drexels. A country gentleman of this sort could afford to employ craftsmen who were more ambitious than the local joiners, and the results could be extremely handsome, ranging from grain-painted toy chests to delicately inlaid jewel boxes.

Especially fine are some of the knife boxes constructed in the half-century or so after the War of Independence. Often made of expensive hardwoods, these are like miniature Chippendale commodes, featuring serpentine fronts and sloping lids that open to reveal a symmetrical grid of slots designed to hold knives of various sizes.

Not all storage boxes were made of wood, and another important category, especially in the nineteenth century, was the bandbox. Like bentwood pantry boxes, bandboxes were usually oval or circular. By 1800, however, most bandboxes were made from pasteboard: sheets of paper gummed together to form a kind of cardboard. They were called bandboxes because in England, where they originated in the seventeenth century, they had been used to store

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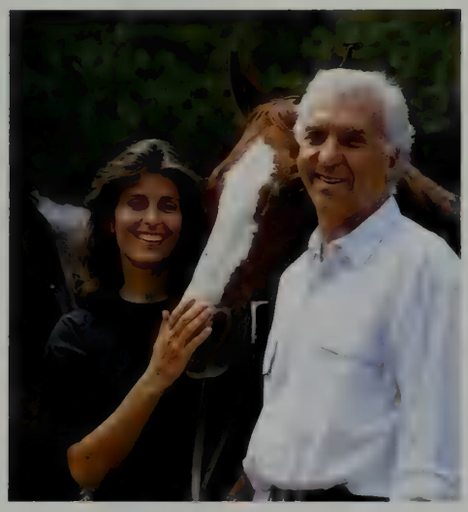
WESTERN SPIRIT AT THE LAZY A RANCH

THEA AND MERV ADELSON'S EQUINE GUESTHOUSE OUTSIDE ASPEN

ARCHITECTURE BY BILL POSS, AIA
INTERIOR DESIGN BY ZOE MURPHY COMPTON
TEXT BY GAEL GREENE PHOTOGRAPHY BY DAVE MARLOW



Film producer Merv Adelson and his wife, Thea (above), worked with architect Bill Poss and designer Zoe Murphy Compton to create a barn for their Lazy A Ranch. A three-bedroom apartment serves as guest quarters over the stable and tack room.

"I wanted to convey a sense of Aspen's too-often-forgotten western history using materials and motifs that remind us of where we started," says Zoe Compton (above). "And it's important to me that, whenever possible, I use local craftsmen and artisans."

Given a fax and a modem and an 800 number, why should anyone who loves horses be tied to an urban boardroom? As film producer Merv Adelson and his attorney wife, Thea, were drawn deeper into the outdoor life of their ranch outside Aspen, lingering away from home base in Los Angeles, the modest vacation house at the heart of Adelson's Lazy A Ranch had come to seem confining. A burgeoning interest in a variety of rodeo sports, the purchase of new horses, and their growing menagerie also made an ordinary barn impractical.

While architect Bill Poss was completing plans for a new barn, Adelson decided that the loft over the stables could provide a private retreat for his grown children and their families and for commuting business associates. As quarters for visiting foreign dignitaries, it would be a taste of the cowboy tradition. That's when he called in designer Zoe Murphy Compton, a tall, folksy Texan with a passion for vintage Americana. What Tammy Wynette is to country soul, Compton in

RIGHT: A Navajo rug from the 1930s leads into the living area, where an antler bench rests beneath a pine sofa table topped [illegible] rusted-iron cactus lamps. Straw mixed with plaster lends texture to the walls [illegible] the entrance hall, where copper sconces complement the western-motif iron chandelier. At right are a pair of 1920s skookum dolls displayed on an Austrian carpenter's bench.

her blue jeans and muddy boots is to the western look. Horseshoes and ironwork buffalo, old spurs and cast-off chaps, fire her imagination. An artist herself, she once specialized in painting giant canvases in public and residential spaces. Then divorce dictated a career shift, and with no formal training at all she offered herself as an interior designer, winning acclaim for her 1982 restoration of Aspen's famed Hotel Jerome, a Victorian landmark.

At that point, what was to be "Just the Barn" (as is whimsically scratched in the pavement at the entrance along with impressions of horseshoes and dog paws) evolved into a virtual Palais de Versailles for horses—with state-of-the-art thermostat-controlled water hoses, strap hinges from England, old mason jars over the light bulbs (to prevent electrical fires) and lush stained paneling clear across the ceiling. "I don't know many barns with oak wainscoting in the stalls," says Compton. "I hope the horses appreciate this." Indeed, the barn is so handsome, country singer Reba McEntire chose it as a backdrop for her latest album cover.

The designer's first move was to work with the architect to refine the building itself, to extend and antique the eaves and gutters, to allow for porches and to rearrange walls for a combined office/tack room. With its worn fifties sofa, rolltop desk, folk art hat rack and saddle collection, it resembles the set of a John Wayne movie. Even the chess set has bronze cowboy pawns.

Though the roof is corrugated steel aged to look like weathered tin, the tack room ceiling is the real thing. "The builder had a friend with a rusted-tin shack," says Compton. "We talked him into tearing it down and letting us build him a new one."

This was the designer's fourth job for Merv Adelson, and they are also close friends. "Knowing her as we do, we gave her a lot of creative freedom," says Adelson. That's exactly what Compton needed. Few holds barred on her periodic shopping sweeps—

"I wanted to create an authentic cowboy feeling and still maintain comfort and subtle luxury," notes Compton. INSET: In the dining area, a buffalo chandelier presides over an antique farm table from Texas.

the weathervane came from Connecticut, the grain bin from a working ranch in Texas—"They just let me do my thing," she says. "I had the freedom to build the Adelsons' collection, not just decorate a house." There was almost "no showroom shopping," she says. "These are all found objects or work by local craftsmen and artists."

Throughout the barn and the guest space above are special paint and metal finishes. Brand-new faucets look like they date from pioneer days. "Hardware companies only make things in wrought iron or shiny brass —even their antique brass doesn't look very natural to me," the designer says. "I just turn things the color I want them." Sconces and giant iron chandeliers segued from a drawing by Compton to a paper cutout template to reality in the hands of local metalworkers. And everywhere . . . horseshoes. Huge mule shoes back-

LEFT: "The fireplace, made of worked copper repoussé, is a focal point of the living area, floating before a window wall so as not to obstruct the mountain view," says the designer. On the cabinet is a vintage rocking horse. Striped sofa fabric from Brunschwig & Fils; pillow fabric, Ralph Lauren.

LEFT: In the powder room, an adage-painted mirror is mounted above a handmade cabinet with original wood countertop and a hammered-copper sink. Reflected in the glass are a movie still from the 1930s and a sconce accented with a horseshoe and spurs.

ing the mason jar sconces, horseshoes forged into andirons and forming the armature of one master bed. "We pestered all the farriers and ranchers for miles around for their old horseshoes to do this job," she says.

"You'll sleep over the horses," the Adelsons like to tell guests, enjoying the dubious looks and, later, their friends' amazement at the luxury of camping over the stable. From the front entrance there is the vast sweep of lawn out to the rush of Castle Creek, with a hammock strung in a stand of trees and a hot tub—"A real

BELOW: The walls of one master bedroom are made of split logs. Compton designed the bed, which she calls "a western interpretation of old Victorian iron beds using horseshoes and hand-forged arrows." Ralph Lauren wool chair fabric; carpet from Stark.

"The barn is designed to fit in with the rest of the ranch complex," says Bill Poss. "It's low-profile and it employs a lot of historical materials, such as the rusted-tin roof and the logs." A series of gables distinguishes the barn's exterior, which is finished with cedar panels. The extended overhang forms a protective colonnade punctuated with lodgepole pine.

necessity after a day on horseback," says Thea Adelson. No hint of stable at all. Just a primitive carved cowboy—"One of those funky little wooden things you find on the side of a highway," says the designer, who bought two. "I decided they would make perfect newel posts." Ascending to the human lodgings, the stair rail is leather-wrapped, the banisters custom-rusted. The landing offers richly colored Navajo rugs and a pair of vintage skookum dolls displayed on a sideboard made from a battered carpenter's bench.

The mirror with its inner frame of old leather belts and the mirror in the bath with the legend, "Things go better it seems to me when I only mind my own teepee," are by Santa Fe artist L. D. Burke, as is the big low table in the high-ceilinged living area. Made of dented wood and streaked with red and green paint, the table has a rifle half at either end and bullets lined up along the edge with the saying, "If you take life seriously, how do you explain yesterday."

What was initially outlined by the architect as a gigantic shell accompanied by three bedrooms has evolved into a living/dining area with a kitchen tucked into one corner. Compton's goal was to balance the American heritage elements with comfort and sophistication, the rusted-iron cactus lamps and cowboy chandeliers with the down-home coziness of a big overstuffed sofa. A copy of her own Victorian sofa coexists with plump rawhide-laced leather and Mexican serape–wrapped pillows. Antiqued English leather covers chairs built for unrepressed collapse.

"The challenge," says Compton, "was to design a working fireplace that wouldn't obstruct the mountain view." At the local library she found a book of Remington sketches and had one copied in copper repoussé. Five different ironworkers fashioned elements for the room, sculpting the andirons from old horseshoes, incising the fireplace tools to look like tree branches. And still another artist did the Indian-inspired beadwork that

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ABOVE: In the tack room, beadboard walls with log-and-chink wainscoting are topped by a corrugated-tin ceiling. A western print hangs near a tramp-art hat rack made from shed antlers that Compton found in Texas. "It's unique to have a horse operation so close to living quarters," says Poss. RIGHT: The working horse barn has rusted-iron doors leading to each stall. The horses are, from left, Baboon Bar, Crystal and Scorpio.

"I don't know many barns with oak wainscoting," says Compton. "I hope the horses appreciate this."

Harriette Levine is a designer who knows a thing or two about formal rooms and informal entertaining, but when she joined the board of directors of the Friends of Art and Preservation in Embassies, she didn't really expect to find herself looking at swatches in foreign cities. Her interest was art, namely the refined problem of raising money to acquire works by contemporary American artists that would represent the country's culture well in the residences of American ambassadors. She was, then, somewhat surprised when Wendy Luers, Robin Duke and Jo Carol Lauder—all

THE UNITED STATES AMBASSADOR'S RESIDENCE IN POLAND

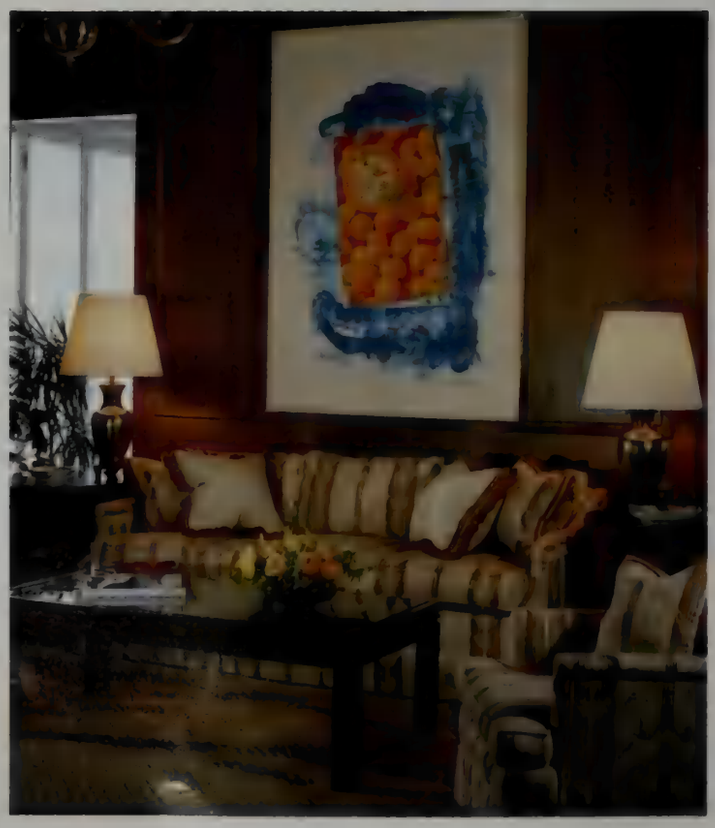
CONTEMPORARY REFLECTIONS OF AMERICAN CULTURE IN WARSAW

"The house represents the American government, the American people and American artists," says designer Harriette Levine, who renovated the interiors of the U.S. ambassador's residence in Warsaw, Poland. BELOW: The Georgian Colonial–style house is now occupied by Ambassador Nicholas Rey and his wife, Lisa (above).

INTERIOR DESIGN BY HARRIETTE LEVINE
TEXT BY JESSE KORNBLUTH PHOTOGRAPHY BY MARINA FAUST

Levine was asked by the Friends of Art and Preservation in Embassies in Washington, D. C., to refurbish the reception rooms of the house, which was built in 1960. Polish craftsmen installed native marble in the entrance hall, setting off the graceful staircase. Chandelier is from Czechoslovakia. Green damask on the armchair is from Cowtan & Tout, as is the drapery fabric. The table is covered in a Clarence House tapestry fabric; Scalamandré fringe.

ABOVE: Jasper Johns's 1986 *Ventriloquist II* hangs in the small living room. Brunschwig & Fils sofa fabric. Silk check on chair, Scalamandré. RIGHT: *Banner*, a 1969 print by Robert Rauschenberg, highlights the library. "The art brings the rooms alive," says Levine.



old friends, all fellow board members of the Friends of Art—asked her to join Mark Hampton and other designers in the renovation and refurbishing of an ambassador's public rooms.

"Beijing, Caracas, Prague, Canberra, Warsaw—they asked me to do *everything*," Levine recalls. But she had no sooner recommended Oriental-art dealer Robert Ellsworth for Beijing and begun to winnow that list further when Luers, wife of the former ambassador to Czechoslovakia, and Thomas Pickering, then the American representative to the United Nations, urged her to choose Warsaw. The ambassador's house, they said, had been

built by the United States government in 1960 and hadn't been touched since; of all the residences under discussion, it most urgently needed the attention of a designer who could work miracles in its public rooms on a tight budget.

Levine had a problem with this request that was far more significant than aesthetic concerns. Unable to resolve it on her own, she turned to her good friend Elie Wiesel for guidance. "It's *Warsaw*—should I do this?" she asked. "Harriette, it's not Poland—it's American soil," Wiesel replied, his logic as exquisite as his tact. With that reassurance, Levine flew to Poland.

The house, a straightforward redbrick Georgian Colonial set on a hill, looked impressive from the outside. In the entrance hall, however, Levine was greeted by a radiator cabinet topped by a plain wood shelf. In the library, she discovered a visible television set and a stereo with its wires snaking to an outlet. And, most daunting of all for the Friends of Art, there was so little American work on display that the ambassador had taken to tacking up Polish posters.

"Light and practicality," Levine told herself, hoping the mantra that has proved so useful for her at home would work here. She began with the entrance hall, selecting marble, which gives the space a palatial effect. "But that's not why I chose it," she says quickly. "They burn soft coal in Warsaw—a carpet would've been filthy in a week. And Poland has good marble and inexpensive labor. We were able to buy and lay marble from one end of the house to the other for eight thousand dollars." For equally practical reasons, she did the floors of the main living room in a light color—"It doesn't show scuff marks"—and had two large rugs sewn together. On a fraction of her budget, she had already made a vast improvement.

The library was her greatest challenge. "It's where an ambassador has informal conversations, so you want it to have a warm, intimate feel," she says. "But the Poles don't have much good wood. I was staying at the Mar-

The ambassador's house in Poland had been built by the United States government in 1960 and hadn't been touched since.

Two Sets (One with Bench), a 1989–90 lithograph by John Baldessari, is over the library fireplace; at left is a work by Josef Albers. "Good wood is impossible to find in Poland," says Levine, "so we went to Austria to find the walnut-stained oak for the paneling." Levine also had the house's original furniture reupholstered.

RIGHT: The doors in the main living room were widened to accommodate official receptions. "In an embassy you need a flow between the rooms," notes Levine. Woodcuts by Donald Judd are over the sofa, which is covered in Stroheim & Romann velvet. Plaid pillow fabric, Brunschwig & Fils. Houlès drapery fringe. Carpet from Karastan.

riott, and I noticed it had nice paneling. The manager told me it came from Austria, so we got our wood there—and completed the library for much less than it would appear."

Because the State Department prohibited major structural changes (the alterations that were made were done with the help of architect Robert Duff), Levine and the Friends knew how much empty wall space they had to fill. Fortunately, the group had raised six million dollars in cash and art donations in the 1980s. With the help of Riva Castleman, director of Prints and Illustrated Books at the Museum of Modern Art in New York, Jo Carol Lauder and Ann Gund decided to buy additional art for the Warsaw residence. Lauder chose works by Donald Judd, Jasper Johns, Robert Rauschenberg, John Baldessari and Ellsworth Kelly—as well as the last print Richard Diebenkorn made be-

fore his death—and, with Levine, decided where they would be hung. Then Levine designed the rooms around the pictures.

"Thomas Simons, who was the American ambassador to Poland at the time we were renovating the house, left before we were finished, but his wife came back to see it," Levine reports. "It was a disheartening visit for her—the daughter of Nicholas Rey, our current ambassador, was recently married there, and Peggy Simons would have liked her daughter to have that experience."

The upgrading of the Warsaw residence may be a triumph, but it's the last to be financed by the Friends of Art. "In 1994 the State Department budgeted four-point-two million dollars for replacement furniture for the residences of three hundred and eighty-two American ambassadors

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OPPOSITE BELOW: Featured in the dining room is *The Symphony* by Frank Stella, who has donated works to American embassies around the world. Chair and drapery fabric and drapery fringe are from Clarence House. Karastan carpet. BELOW: In the sunroom are *Camellia III* and *Fig Branch*, two mid-1960s transfer lithographs by Ellsworth Kelly. Cowtan & Tout floral fabric.

It needed a designer who could work miracles on a tight budget.

Ohio

In towns from California to Europe, model train enthusiasts are taking their hobby outdoors, fashioning realistic rail scenes on a small scale. INSET OPPOSITE: Vincent and Pat Wipf's Cincinnati garden features a replica of a railroad trestle. Cliffs made of old railroad ties bank the pond below.

OPPOSITE: "A lot of activity centers around the station, where the trains are constantly stopping to pick up passengers," notes Vincent Wipf. A threadleaf Japanese maple stands in for a shade tree by the platform.

Landscape architect Paul Busse, who specializes in garden railways, helped the Wipfs install their train layout in such a way that it can be seen from a variety of levels. RIGHT: Blue and Alberta spruces and moss enhance a tiny farmhouse scene.

TAKING A RIDE ON GARDEN RAILROADS

THE SMALL WORLD OF MODEL TRAINS AND THEIR MINIATURE LANDSCAPES

TEXT BY BROOKS PETERS

"We're like an invisible, underground subculture," says Marc Horovitz about himself and fellow aficionados of garden railways, one of the faster-growing and more unusual hobbies in the world today. Garden railways—not to be confused with their lackluster cousins, the fragile model train sets many of us built in our basements or garages as children—are larger, more durable G-scale trains that thrive outdoors in all types of weather. Equipped with electrical, steam, diesel-outline or battery-powered engines and set in imaginatively conceived, richly detailed panoramas, these lilliputian locomotives are cropping up in backyards from California to Germany. Gazing at these marvels of design, decked out with handcrafted figurines, scratch-built structures and miniaturized plants, one wonders, is it a garden or a railway? A grown-up's playground or a craftsman's exhibit? Are these enchanted scenes fantasy or reality?

"For people who've never seen a garden railway before, it's amazing to find miniature trains running in a natural environment," offers Horovitz, whose *Garden Railways* magazine has a circulation of more than seventeen thousand. "Model railroading is traditionally done indoors and concerned with the illusion of reality. But in the garden, you're dealing with the real world: The mountains are made of dirt and rock, the streams and ponds of water. It's the difference between realism and reality. For the people who build them, the garden railways are real." That begs the ques-

England

LEFT: Not far from a grazing horse, finely crafted houses and a red-roofed engine shed crop up amid flowering plants. The stone walls were laid without mortar, characteristic of the fells of northern England.

OPPOSITE: In England, David Joy, the editor of *Garden Rail* magazine, and his wife, Judith, have transformed their Yorkshire property with a model railway. The Loss Gill Beck train is named after a local stream.

BELOW: Curves and steep grades set the stage for Swiss- and Austrian-style buildings. Comparing model and open-air trains, David Joy notes, "Garden railways get you out of the attic and into the outdoors."

tion, isn't there something a little curious about mature adults lavishing so much attention on such extravagant toys? (Installing a high-quality garden railway can cost anywhere from a thousand to over forty thousand dollars.) "Certain elements think we're crazy," Horovitz admits with a laugh. "But I think anybody involved in a hobby is a little insane."

Loco or not, the hobby of locomotive landscapes is well over a century old. With the growing popularity of trains in the mid-1800s, numerous models, several designed for outdoor use, were produced and collected; but the styles and gauges varied widely from manufacturer to manufacturer. Gradually, smaller-scale indoor trains (such as Lionel) gained prominence because of their convenience and economy. "The larger scales died out by the end of World War Two," notes Horovitz. "The single biggest thing that brought back the hobby was the advent of LGB trains in the late 1960s." LGB—short for Lehmann Gross Bahn, or "Big Train"—was the brainchild of the Ernst Paul Lehmann company, a successful toy manufacturer founded in 1881 and based in Nuremberg, Germany.

According to Dave Buffington, an American spokesperson for LGB, the founders played with model railways as children but longed for sturdier trains that could run outdoors. When they were older, they introduced the larger-scale (1:22.5) line, which runs on gauge 1 track and is built of hardy plastic. As the firm began marketing replicas of American steam engines, the hobby caught on in the West, where nostalgia for the golden age of locomotives is keen.

Today there are several makers of G-scale trains, but LGB is the indisputed industry leader, with a facility in San Diego that generates millions in sales each year. While there is no

PHOTOGRAPHY: CHRISTOPHER IRION

ABOVE: In a scene out of a 1930s logging town, a Shay locomotive hauls lumber into Crystal Springs, the invention of Jack Verducci in San Mateo, California. LEFT: A brick fire station (actually made of Styrofoam) underscores the architectural detail.

national association of garden railway owners, dozens of local organizations have sprung up. Groups will sometimes sponsor "ground-breaking" parties at which garden railway enthusiasts assist new members in laying down their track.

"Adding a train to a garden gives it color, texture and motion," says Paul Busse, a landscape architect from

RIGHT: Hailed by a man and a boy, a Mallet-type locomotive traverses a landscape lined with dwarf conifers. "There were only weeds here before I put in the railroad," says Verducci, who has added steppingstones to lead visitors through the garden.

Cincinnati, whose intricate garden railway designs have been exhibited across the United States, most notably at the New York Botanical Garden. Busse has pioneered in lending authentic details to the landscape, such as old railroad ties, and in sculpting structures out of plant materials. "Garden railroads are very exciting, especially in terms of scale," he says.

Germany

OPPOSITE: Outside Nuremberg, Germany, retired railwayman and carpenter Franz Grund has created a garden with stone mountains, and lakes and rivers fed by an underground tank. "Nine trains can be run independently of each other," he says.

"Plants suddenly come to life. When you introduce a train you create an illusion of scale that allows your mind's eye to see what is normally a Sargent's crabapple or a Japanese maple in new ways. Suddenly it becomes an old elm tree hanging over a little building. It gives it a romantic feeling."

A sense of the past is central to the landscape Busse helped install for Vincent and Pat Wipf in Cincinnati. A lush display that can be admired from several different vantage points (some even at eye level), the Wipfs' garden railway is more than just a fantasyland of miniaturized scenes—it's an ingenious solution to a problematic backyard. "Our garden was extremely sloped and not very useful," says Vincent Wipf, an executive with a flavor-making manufacturer. "It would've been great for skiers." Busse suggested taking advantage of the steep terrain to weave a complexity of levels and perspectives.

The garden today is a stunning microcosm that covers an area forty feet by a hundred and twenty-five feet, using four hundred feet of track. Maintaining a country theme that evokes the wilderness of Kentucky or Tennessee, the Wipfs have assembled a church, a train station and a general store, as well as tunnels, bridges and a stream. The simplest touches create vivid scenarios: a hobo's campfire, a weeping crabapple tree beside a creek. Constantly devising new details, says Vincent Wipf, "is a very relaxing distraction."

Pat Wipf, who shares her husband's enthusiasm for trains, helped put together the garden, which is ablaze with miniature daffodils, irises, crocuses and hyacinths as well as Canadian hemlocks, threadleaf maples and Alberta spruces. "I prefer a variety of species and colors: silvers, lime

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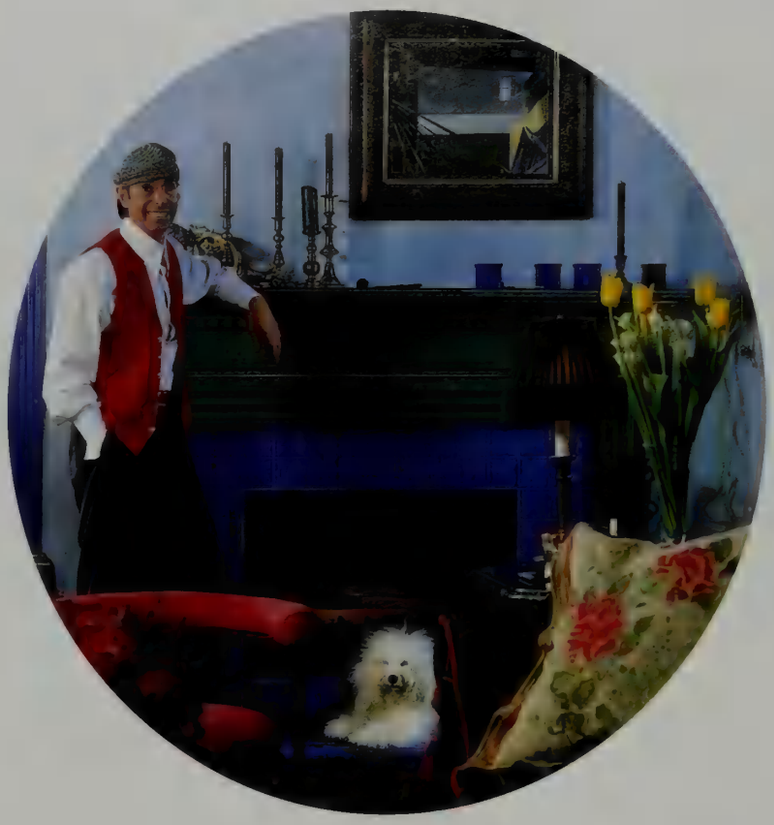
ABOVE: As a train rushes past, village residents sit along a promenade outside their shingle-roofed houses. BELOW: Flanked by lush foliage and an aerial tram, a Mallet locomotive of the Southern German Railway passes workmen on a bridge.

TECHNICOLOR DREAMS

VIVID HUES TUNED TO WEST HOLLYWOOD



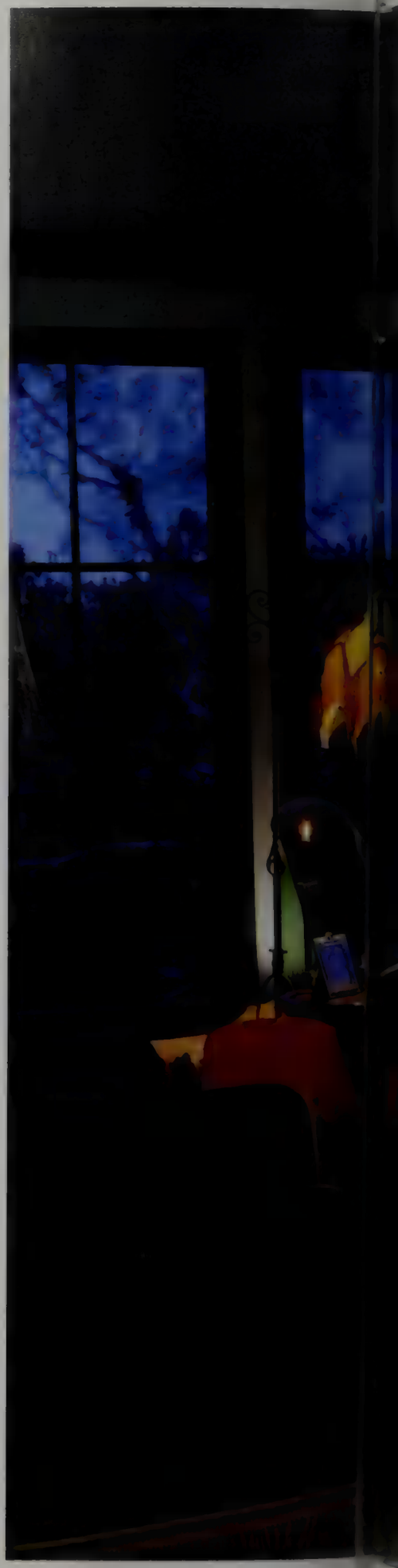
TEXT BY MICHAEL FRANK PHOTOGRAPHY BY JOHN VAUGHAN

"I used to like this town," Raymond Chandler wrote in *The Little Sister*. "Los Angeles was just a big dry sunny place with ugly homes and no style, but goodhearted and peaceful. It had the climate they just yap about now. People used to sleep out on porches. Little groups who thought they were intellectual used to call it the Athens of America. It wasn't that, but it wasn't a neon-lighted slum either."

Los Angeles has had a long struggle for aesthetic identity. Both before Chandler sharpened his pen on the local landscape and long after, the question of style has dogged Angelenos. Unconstrained by eastern architectural heritage, influenced chiefly by the adobe walls and tile roofs brought north by the Spanish missionaries, L.A. has had the freedom to pick and choose from a wide menu of domestic whims, with Chandler's "no style" the dispiriting result more often than not, as Tim Flack well knows.

"Before I reinvented this apartment," Flack says, "it was a clean, all-white, typical contemporary place. I succumbed to the kind of design—

"My objective was to envelop the house in color, create lots of little vignettes and suggest the flavor of days gone by—sometimes I call it Victoriana 1994," says CBS television executive Tim Flack (above, by the fireplace with his dog [illegible]) of his West Hollywood apartment. RIGHT: In the living room, a 19th-century [illegible] and a round low table ("I added the beads—thank God for Velcro," Flack [illegible]) [illegible] vibrantly upholstered furnishings. Plaid on sofa from Ralph Lauren [illegible]ge.



"I'd never done any designing before, I just had a vision that I knew nobody else would let me do," says Flack. "The result, I think, resembles a salon you might find in Paris during the twenties." BELOW: Flack designed the Neoclassical-style wall cabinet and the spiral staircase for the living room. OPPOSITE: The draped dining room has an iron table surrounded by antique wicker chairs. The table settings are Dresden china that had been his grandmother's with Argentinean cut-crystal stemware.

you see it all over this city—where you could be blindfolded in the middle of the night and taken to another house, then wake up the next morning and not notice the difference."

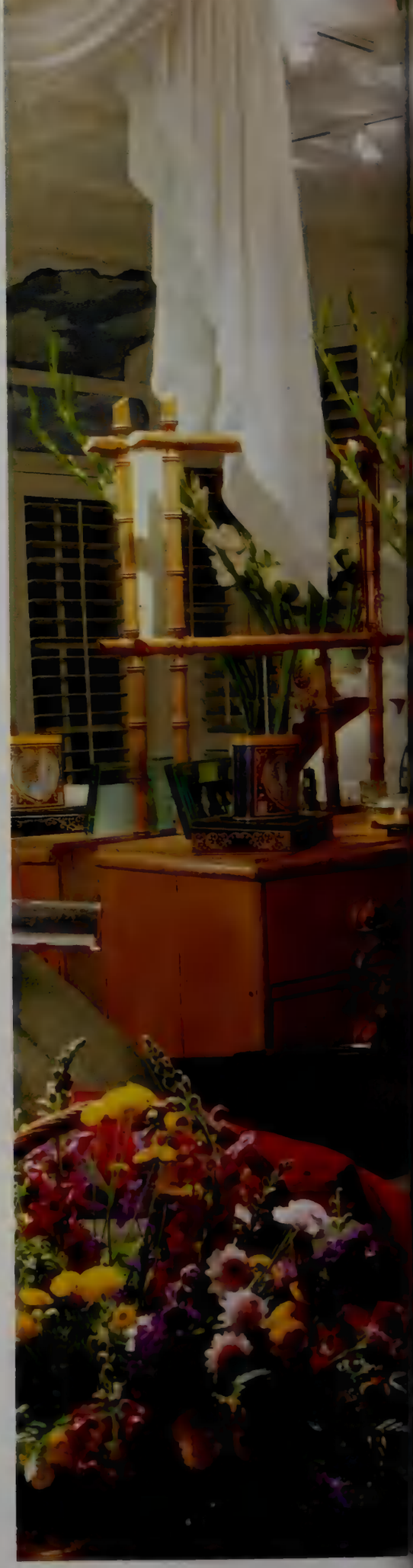
But two years ago Flack bought a lampshade with red beads from the 1920s and brought it home to his all-white box. "I had been seeing this lampshade since I was a kid," Flack says. "The trouble was, while the lampshade was happy, the apartment was not." At about the same time, he went away for a monthlong vacation and returned to find that Beau, his dog, had ruined the (all-white, of course) carpet. "I said to myself, 'Tim, it's time for the dream house. You love the space—why not do it here?' "

Although Flack's building is a fifteen-year-old "plain vanilla" stucco structure in West Hollywood, his own apartment has character: a twenty-foot-high living room with a loft above, two terraces, excellent light and generous views west across the city and north toward the shaggy green hills. "The place had drama, it's true," Flack explains. "But it was tall and stark and very uncomfortable. I'd always worked with designers before, and they intimidated me. Evidently there are rules. Everything is supposed to be *tasteful*"—he pronounces the word with disdain—"and I got tired of *tasteful*. I wanted to be enveloped by color."

Flack decided to design his own environment. He bought a sketch pad and a box of pastels, which he sometimes applied directly to the walls. "No one understood what I wanted until I met an artist named Gabrielle Boström. 'Where do you imagine living?' she asked me. 'In what's left of the gatehouse of Mandalay,' I said, and she started laughing. I knew at once that we could work together."

In the living room, Boström was responsible for the trompe-l'oeil ceiling, which depicts a cloud-swirled sky; a trompe-l'oeil "window," which shows the Hollywood Hills, complete with the Hollywood sign, submerged underwater; and the dappled walls, whose color merges, at certain times of day, with the sky outside. In the bedroom,

BELOW: "The beaded la[illegible] is what started it all—it didn't go with anything where th[illegible] was all white," he says. "Everyone thought I had lo[illegible] kind, [illegible] called the place Flack's Folly." An oval portra[illegible] Rebecca overlooks the breakfast area, where a w[illegible]er chair and chaise longue are arranged with a painted drop-leaf metal table on 1930s linoleum. RIGHT: A trompe-l'oeil skyscape by Gab[illegible] is reflected in the mirrored wall of the master bedroom. The bureau is antique English pine. Bedding from Ralph Lauren.



she created a trompe-l'oeil break in the wall that continues the view from the adjacent window. "I think of it as earthquake damage before the earthquake. If you can anticipate ruins in your design," Flack comments, "you don't have to worry when the real earthquake comes."

Structurally, Flack did very little to the apartment: He opened the breakfast room to the living room and renovated the kitchen and the baths. [illegible]umscribed by condominium reg[illegible]s, he could not change the undivided contemporary windows; instead he built false mullioned fronts over them, all molding and no glass. Moldings he used generously, ordering many from catalogues ("They're fast, polyurethane and cheaper than wood") and dividing the vast walls of the living room with pilasters, cornices, baseboards, a pediment and a broken pi[illegible]il. Why broken? "We ran out of mo[illegible]nish restoring the gatehouse, of cou[illegible]"

Flack designed an elaborate iron

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"We wanted a weekend retreat in a peaceful country setting," says novelist Barbara Taylor Bradford (inset right, with her husband, Robert). INSET LEFT: Ten bucolic acres surround the circa 1760 house in Connecticut.

"Our aim was charm in the French style," says Taylor Bradford, whose latest book is titled *Everything to Gain*. She collaborated on the house with architect Paul Hinkel and interior designer Joan Blutter. Pale colors soften the living room. Scalamandré silks cover the griffin armchairs and the far sofa. Fauteuil silk is from Stroheim & Romann. Stark Chinese rug.

A WRITER'S ROOMS

BARBARA TAYLOR BRADFORD'S CONNECTICUT COLONIAL

ARCHITECTURE BY PAUL HINKEL, AIA
INTERIOR DESIGN BY JOAN BLUTTER, FASID
TEXT BY BARBARA TAYLOR BRADFORD
PHOTOGRAPHY BY PETER AARON/ESTO

"Terra-cotta tile floors add to the garden mood of the solarium, which we enjoy year-round," says Barbara Taylor Bradford. The lamps were created from a pair of French soda siphons. Brunschwig & Fils plaid silk.

I fell in love with it the moment I saw it, a wonderful old Connecticut Colonial, classically elegant in its design, surrounded by ancient maples and smooth green lawns flowing down to a large pond. Dominating that pond, and adding to the decidedly pastoral feeling of the property, were two regal white swans floating on its surface against profuse pink water lilies.

As I turned the pages of *Architectural Digest* three years ago, staring at the various views of the house and its rooms that were shown there, I knew it was the kind of country retreat we had been seeking for two decades. Our search for a residence in northwest Connecticut began almost twenty-three years ago, when my husband, Bob, and I were guests of conductor-composer Skitch Henderson and his wife, Ruth, at their house in New Milford. We were instantly entranced by the region, seeing elements of England and Europe in its scenic, sweeping beauty composed of rolling, tree-covered hills and shining lakes.

But over the years, despite help from various friends living in the area, we never did find the right place. In fact, our house hunting started and stopped periodically, and it eventually grew more sporadic over the years as Bob's film career took us to Paris, London and around the world on location.

Unexpectedly, here it was on the pages in front of me, the kind of house I knew would appeal to Bob as much as it did to me. It was in a part of Connecticut that we'd always been drawn to, and it was only a two-hour drive from Manhattan, an important consideration for both of us. Furthermore, many of our New York friends now had houses within a twenty-mile radius, which made it even more attractive. It struck me that nobody in their right mind would put such a lovely house on the market.

Nonetheless, on an impulse that day in May 1991, I picked up the phone and called one of our Connecticut friends, writer Anne Edwards. After I told her that I'd found a house I'd like to own, and mentioned where I'd

ABOVE: "The dining room used to be entirely navy in color. It was dark and depressing," explains the author. "We brightened it by painting the woodwork cream." The antique table is from Provence. The candlesticks are by Baccarat. Scalamandré wall silk.

LEFT: "Robert and I enjoy entertaining in the kitchen," says Taylor Bradford. "Our friends love it because it's intimate and welcoming." The 19th-century wood table, from Yorkshire, can seat 20. Antique pewter streetlights were transformed into lanterns.

seen it, her immediate response was, "I bet it's the house with the swans!" Startled, I asked her how she knew. With a laugh she exclaimed, "It looks as if it were meant for Bob and you." Then she added, "I think it might be available. I've heard the residents are considering moving to a warmer climate." Several calls later I learned that the owners of the house might indeed sell, but not until the winter, when they were going to Florida for a six-month period to see if they liked it. In any case, for the time being they didn't want to show the house.

During the course of the next few months I went off on two extensive book tours that took me across the United States and then to England. Busy though I was, thoughts of the Colonial in Connecticut lingered, but it wasn't until November that Bob and I finally got to see it. For the most part it lived up to our expectations, and we knew at once that it was ideal for us. Unfortunately, the owners were still ambivalent about selling.

However, that didn't stop me from thinking about the house for the next six months. It had character, and parts of it looked uncannily French, despite the fact that its core was pure American Colonial dating back to 1760. It was this Gallic influence that we had found so captivating, since we're both Francophiles. My husband grew up in France, and I've been a constant visitor there since I was seventeen.

The rooms that had a particularly French air about them were the solarium, with its many windows, sloping ceiling and terra-cotta tile floor; the large kitchen with a massive stone fireplace; and a sitting room and a study upstairs. Both of these rooms on the second floor had cathedral ceilings, with aged wood intersecting the walls and ceilings, and the study boasted an immense Palladian-

"The original fireplace in the master bedroom was insignificant, but it became a true focal point once the mantel and overmantel made from old French boiserie were installed," notes Taylor Bradford. All of the fabrics are from Schumacher. Stark carpet.

[illegible] for sale. The owners had decided to move to Florida after all. And so it was that in May 1992 my husband bought it for me for my birthday. He also purchased, from a local landowner, four acres of woods that adjoined the property, giving us ten acres in all.

Once the house was ours we set about analyzing its good and bad points. As a weekend retreat from our busy work lives, it had to be functional as well as beautiful. We realized that we would have to restore and remodel some of the rooms and build a new wing. The latter would be composed of an extra pantry, a wine cellar, storage rooms, a laundry, an office for Bob, an apartment for staff and two garages. Also, a small poolhouse, which consisted of only one room, seemed to be wasted space. We decided the best solution was to turn it into a guest cottage with a bedroom and a bath.

Other essentials for the main house were new baths, air-conditioning, a more up-to-date central heating system to bolster the eight working fireplaces, and a different staircase. The existing one was extremely steep and narrow, and in Bob's opinion it was begging for accidents.

When our list was completed, the first thing we did was hire Litchfield architect Paul Hinkel, whose work we had seen and admired. Paul is an authority on Colonial architecture, and since he was nearby, he could supervise the construction daily. He was quick to understand our requirements, agreed with us about the restoration and remodeling, and made other good suggestions. After much consultation and endless refining, Paul presented plans that turned a thirteen-room house into one with eighteen rooms, plus a wine cellar and storage spaces. He also designed the new guest cottage.

"The master suite was the most challenging to do," Paul recalls. "It was a mess, with its two small rooms and a huge linen closet between them,

continued on page 209

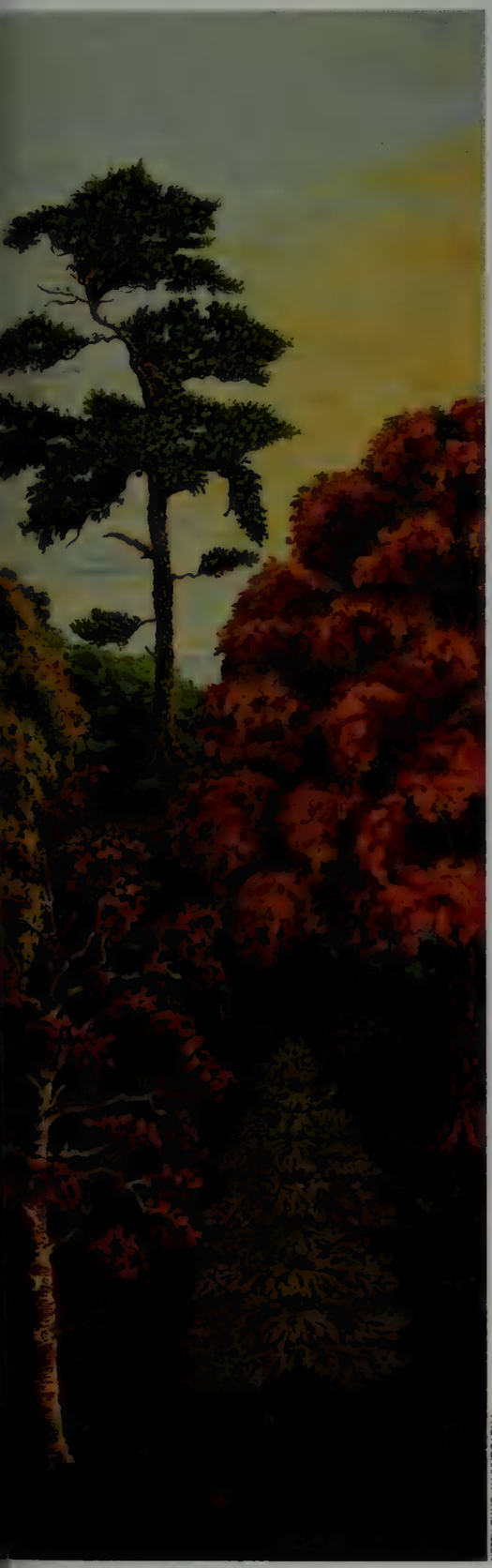
ABOVE: A broad rolling lawn slopes down to the large pond, where a swan glides toward a grove of towering maple trees. RIGHT: The solarium looks out across a wide brick terrace, which is arranged with Weatherend garden furniture, to the swimming pool.

As a weekend retreat from our busy work lives, it had to be functional as well as beautiful.

ART: CAMP PAINTING

THE AMERICAN WILDERNESS RENDERED WITH NAIVE CHARM

TEXT BY BRENDAN GILL



PHOTOGRAPHY DAVID ALLEN

ABOVE LEFT: *Cabin in the Woods*, R. Jerrett, 1941. Oil on canvas; 24" x 34". Camp artists, who were generally self-taught amateurs, often chose landscapes as their subject matter. Twelve different varieties of trees are represented in a painting of a log cabin and its surrounding terrain. Kenneth & Ida Manko, American Folk Art, Moody, Maine.

ABOVE: *A Camp on a Lake*, circa 1910. Oil on wood; 62" x 42". Usually impromptu works made to record a specific location or a fleeting moment, camp paintings were executed on any material available to the artist. A rendering of a cabin on a lake was painted directly onto a cabin wall made of birch bark. Stout's Strawberry Farm, Prosperity, Pennsylvania.

Two Men Fishing in Birch Bark Canoe, circa 1910. Oil on canvas; 28" x 35". Among the more skillfully done of the surviving camp paintings, a depiction of two men netting a fish celebrates the sportsman's way of life in the northern United States, particularly the New England area. John F. Rinaldi Nautical Antiques, Kennebunkport, Maine.

Having spent a couple of centuries securing a foothold in the American wilderness, turning forests into fields, fields into towns and towns into cities, our ancestors glanced about at their handiwork and decided that the transformations they had labored so hard to achieve possessed certain inherent drawbacks. Thereupon, and with undiminished energy, they undertook to establish a new set of values: If man-made cities provided occasions for evil, then what was left of the wilderness might be regarded as a source of good. It was a time, in the troubled decades before and after the Civil War, when Emerson, Bryant and other writer-philosophers were arguing that aboriginal nature was an embodiment of the sublime. Artists were being encouraged to sally forth from their urban studios and set up easels by awe-inspiring crags and waterfalls. Our first great school of painters traveled the Hudson River, sketching the valleys of the Catskills, the blue lakes and lofty peaks of the Adirondacks.

On the heels of the professional artists who made up the Hudson River School came an army of amateurs who sought to set down some record of *their* response to the teachings of nature. For the most part, they were people who enjoyed roughing it—hunters, fishermen and the like—in what they thought of as the Great Outdoors. Much of the art they produced was for themselves, though some of it would be given to friends or be sold as souvenirs. They would draw and paint on whatever surface was most convenient for them—paper, canvas, birch bark, a discarded door—and in whatever medium they

Two Men and a Dog on a Raft, 1904. Oil on academy board; 13" x 19. A painting found in the Pacific Northwest shows two hunters, accompanied by their dog, rafting in a wilderness area. In camp paintings that include people, rugged outdoorsmen engaged in arduous activities are a common theme. Steve Miller, American Folk Art, New York.

had grown accustomed to, whether pencil, chalk, watercolor or oils. The names of most of these hundreds of amateurs are lost to us, but their present anonymity would probably cause them little distress; unlike their professional contemporaries, they painted not in order to gain fame but to preserve an account of happy days and happy imaginings. That collectors of American art at the very end of the twentieth century would seek out these humble works of theirs and pay high prices for them would no doubt have struck them as flabbergasting.

If the number of Americans who sketch and paint in the course of roughing it has dwindled, it is at least in part because our method of documenting good times has altered so radically; today it is the camera—cheap, highly portable and requiring no effort or talent beyond pressing a button—that has captured the soul of the American camper. Unless he takes a snapshot of a given woodland scene, he doubts whether he has actually visited it; what he remembers in after years isn't what he saw but what the camera saw. Having no choice in the matter, our ancestors appear to have enjoyed the effort it cost them to re-create on paper or canvas agreeable memories of hikes and campfires, of paddling through rapids, of sleeping under the stars. Moreover, they felt free to improve on reality in order to heighten the romance of whatever setting they were bent on memorializing.

Take, for example, a painting, in oil on canvas, of two Indians who have pitched their tepees by the rocky shore of a lake, above which a silvery full moon is shining. The maker of the

A Man and His Dog by a Campfire at Dusk, 1885. Oil on canvas; 25" x 33". Though most paintings of the genre are anonymous, a campfire scene set in the Maine woods is signed "Dr. Scat." Camp paintings frequently hung on the walls of cabins used during hunting or fishing season. Kenneth & Ida Manko, American Folk Art, Moody, Maine.

picture is unknown, as are the year in which it was painted and the site, which may be somewhere in New England or which, just as readily, may be a figment of the artist's imagination. One of the Indians is pointing out to the other a mysterious object in the middle of the lake; it could be a furled sail (if so, it is ill painted) or the ghost of some dead warrior of their tribe (if so, then who can say whether it is painted well or badly—how does one accurately represent a ghost?). A few yards in from the shore, a fire is blazing; yellow flames and billowing white smoke rise from the tepee and threaten at any moment to consume it, but the seeming peril is, so one perceives, more a matter of faulty perspective on the part of the artist than of faulty fire making on the part of the Indians. The picture is intended to evoke the tranquillity of a time long past, in a wilderness as yet unviolated by the white man.

In another campfire picture, dated 1885 and signed "Dr. Scat," we observe a fisherman and his dog seated at twilight by a lake in a landscape of pointed firs that must almost certainly be Maine. A canoe has been pulled up alongside a tent; the fisherman is holding a long-handled frying pan over a brisk fire. The dog, a mixed-breed collie, is eyeing the contents of the pan—presumably a fish newly caught in the nearby lake—with considerable interest. An iron kettle has been suspended above the fire; one guesses that water has been dipped from the lake and is being heated to make a strong cup of coffee or tea. The fisherman is wearing an expression of patient expectation; this pleasing moment at the end of the day is familiar to him, and all the more welcome for being familiar. Plainly, he would be happy to repeat it a thousand times.

Some of these wilderness pictures portray men engaged in strenuous actions, like poling a raft down a swift-running river or netting a large trout. Nevertheless, it is a fact that amateur

Two Indians Camping on a Lake at Night, circa 1925. Oil on canvas; 15" x 22". Cabins, tents or other campsites were often subjects of camp paintings, which had their heyday from the 1880s to the 1940s. When acrylic paints and canvases became more available, the paintings began to lose their naive quality. Susie Fisk Stern—Antiques, Ridgefield, Connecticut.

painters usually find it hard to render bodies in motion accurately and so prefer the comparatively easy task of sketching bodies in repose. Easiest of all to paint are landscapes, in which no living creature need be shown, in which not a leaf stirs. A pale sky, a dirt road that winds uphill amid a grove of trees, a little gabled cabin, out of whose stone chimney the artist has resisted the temptation to allow even the most infinitesimal thread of smoke to emerge—this is to have succeeded by dint of avoiding a hundred artistic pitfalls, and the stillness of nature holding its breath keeps us, as we stand before the picture, contentedly spellbound. □

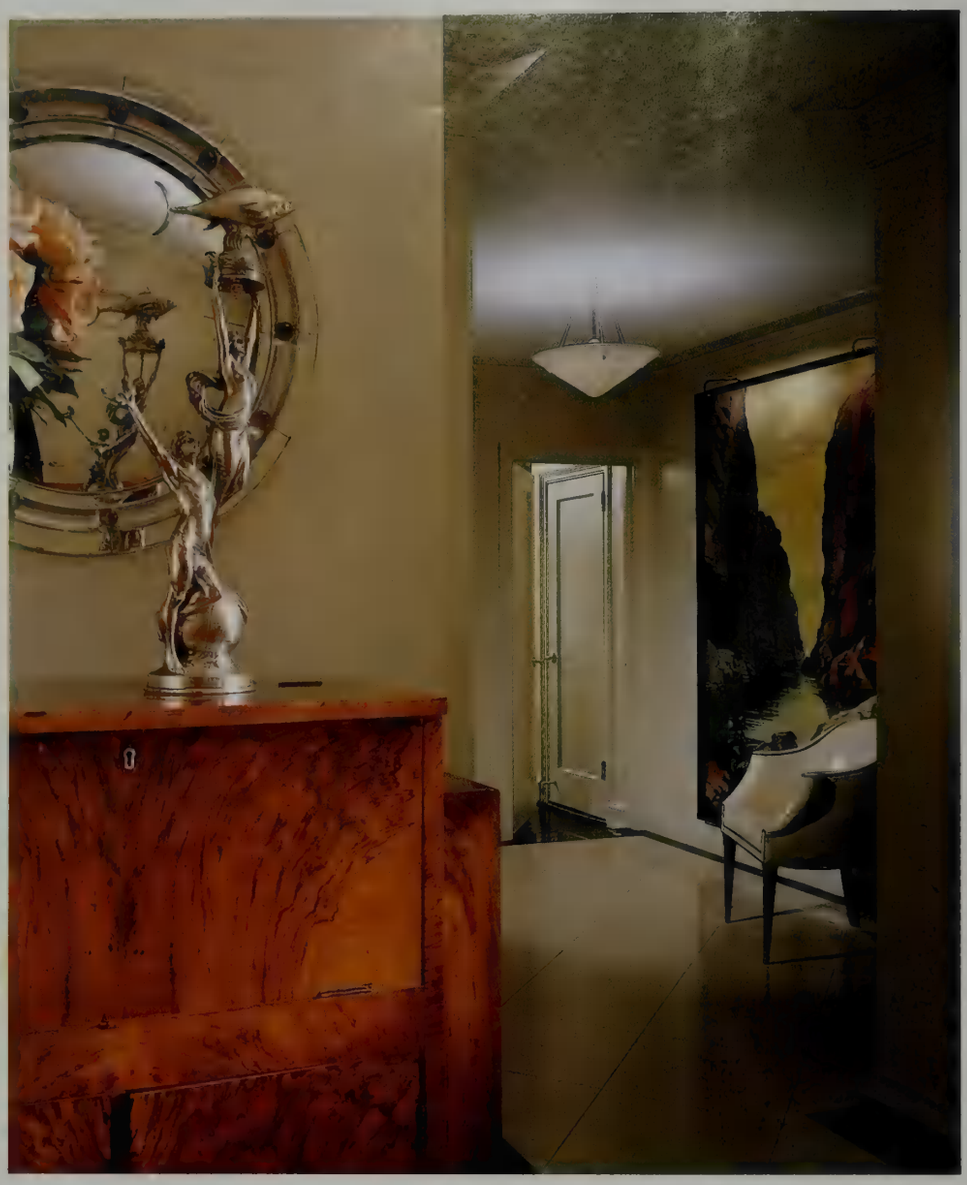
On the heels of the artists who made up the Hudson River School came amateurs who sought to set down some record of *their* response to nature.

SMART STYLE FOR MANHATTAN

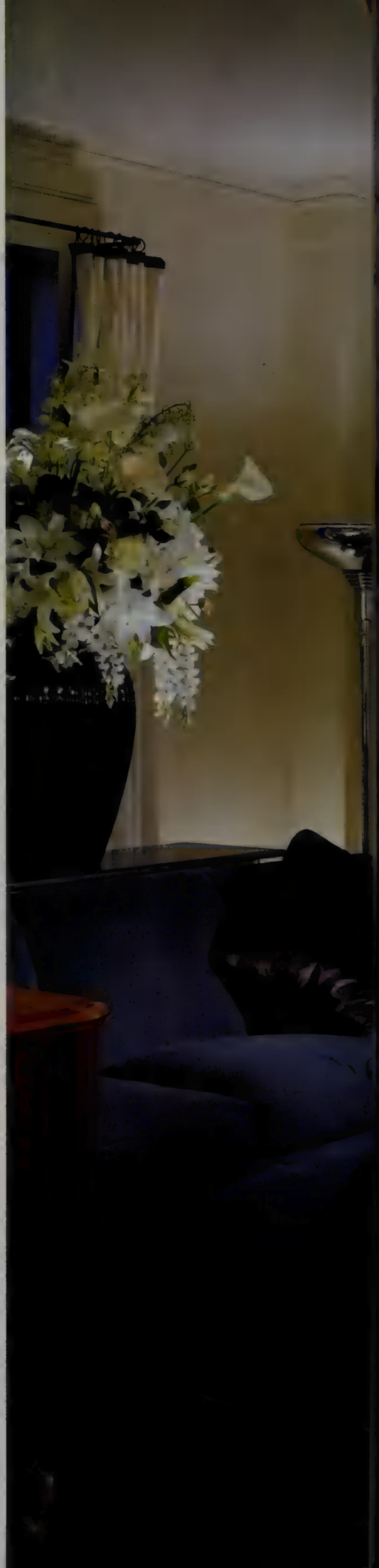
"It had to make a kind of eloquent statement that all of the other rooms would sustain," says interior designer Harry Schnaper of the entrance hall in an Upper East Side New York penthouse apartment. A 1940s Vogue Regency–style side chair sits below Joseph Kosuth's 1993 *3 Studies for Art Object Hats*. Beyond the split archway is the living room.

STREAMLINING A PENTHOUSE ON THE UPPER EAST SIDE

INTERIOR DESIGN BY HARRY SCHNAPER TEXT BY JEFFREY SIMPSON PHOTOGRAPHY BY DURSTON SAYLOR



ABOVE: "The entrance hall is the epicenter," Schnaper remarks. "The various rooms shoot off from it like spokes of a wheel." A 1940s fishing trophy won by the resident's father is displayed atop an Art Déco bar cabinet; the bull's-eye mirror is also 1940s.



RIGHT: "The living room is about scale and form," says Schnaper, who made the fireplace "very tall and very much the visual focus." Arthur Dove's 1935 watercolor *Water Slide* is on the mantel. Boussac of France drapery fabric; Manuel Canovas silk velvet covers the pillows.

Scale is very important to me," says New York designer Harry Schnaper, speaking about the Upper East Side apartment he recently completed in an old Art Déco–detailed building. "New York is such an interior city that having rooms with just the right scale imparts luxury. There aren't many big, open vistas, so a sense of space inside is a necessity in my book."

Schnaper's client, an old friend, had been living in a Park Avenue apartment that was stuffed to the gills. "She's a real collector," Schnaper explains. "It seemed that everything that had ever appealed to her was jammed into that apartment."

"Harry lectured me on clutter," says the client. "I have collections ranging from contemporary art to nineteenth-century silver to 1920s paper party hats. I said, 'I live with my collections,' and Harry said, 'You don't have to live with them all the time.' "

"I'm sort of a minimalist," Schnaper confirms. "I don't like too [illegible] little stuff crowding the picture." [illegible]use his client wanted to make a major

ABOVE: The living room torchères were designed by Donald Deskey in 1932 for Radio City Music Hall and obtained through Sotheby's. Artworks include Steven Holl's 1972–82 architectural model *Bridge of Houses, Chelsea* and William Yarrow's 1948 graphite mural studies. The 1930s Italian armchairs are covered with a Clarence House bouclé.

OPPOSITE: "In a library, you want to feel that you're in an entirely different place," Schnaper says. "The walls are a slightly richer shade than elsewhere in the apartment in order to give more warmth." The Michael Graves leather chair prototype was a gift from the architect. A 1934 Warren McArthur tubular steel chair is in the foreground.

change in the way she was living, she took Schnaper's direction willingly. They set out to find a smaller apartment—one that could be done in a minimalist/Moderne style employing what she affectionately refers to as Schnaper's "rigid vocabulary of black and white."

The two discovered the apartment together in New York's low-key but fashionable Carnegie Hill Historic District on the far frontiers of the Upper East Side, near Central Park. "Harry has such a great eye I would never have taken a place he hadn't seen," the client says.

Although the apartment was in deplorable shape—the top floor of the duplex is a roof conservatory, and water had poured through the ceilings below again and again—it had an interesting configuration, and Schnaper saw its possibilities. "This is like being on a boat," he told his client, citing the views of the Central Park reservoir from both the primary floor and from the conservatory and terrace. Nonetheless, "it had been trashed," Schnaper says succinctly.

One of the initial tasks in the expeditious six-month work period was making the whole apartment watertight. Then Schnaper and architectural draftsman Paul Van Eyre designed crown moldings, baseboards and a new kitchen. They took down the walls in the entrance hall, creating one expansive apartment from two separate ones.

"I'm really strict," Schnaper says of the precise detailing and black-and-cream palette that gives a unity to the apartment. "If we start with cream, I want that everywhere. And the same with metal—if it's chrome in one place, it's chrome everywhere." Following Schnaper's design rules meant that the moldings, for example, were

OPPOSITE: "I think of the kitchen/dining area as a space in which to experiment," the resident says. The photographs and works on paper are stacked "as if in the back room of a downtown gallery," notes Schnaper. Reproductions of 1930s barstools surround a high stainless-steel table that "resembles those in laboratories," he notes.

ABOVE: Robert Therrien's mixed-media thermometer, 1991, and Richard Artschwager's Formica-on-painted-wood quotation marks, 1980, define the conservatory. A grouping of gelatin silver prints rests on the shelf. Clarence House fabric encases the sofa pillows; Robert Allen cotton for ceiling panels and draperies. Stark sisal rug.

the same shade of cream as the walls. "Traditionally, they would have been painted different colors," he explains, "but having them match gives a more contemporary feeling. And," he adds, "it's more deluxe."

It was paramount to make the apartment a place where the client could be herself without bringing all the baggage from her previous life. But there were some activities and a few collections she was not willing to give up. For instance, she likes to entertain casually. The kitchen, therefore, was outfitted with a specially designed high stainless-steel center table so that guests can walk around it, filling their plates and then moving to the other rooms to eat. "Simple buffets work quite well in the kitchen," Schnaper points out.

The kitchen design also allows for some particularly arresting displays: Schnaper put shelves there for his client's various works on paper and photographs, which she exhibits on a rotating basis. She is a member of the governing board and the acquisitions committee of the Whitney Museum of American Art, and the art she had collected was something she was not prepared to put into storage.

The client, a writer and researcher on etiquette, food and social history, was also determined to keep her books close at hand. "We designed the library to make maximum use of the area," says Schnaper, "and to make the ceiling seem higher." Consequently, the bookcases are black to carry out the black-and-cream theme, and they go from the floor to just below the crown molding.

Before the apartment could function for the inhabitant's new life, of course, it had to be furnished. "In this building, which was converted into apartments in the 1920s—after having originally been built as a hotel at the turn of the century—there are certain Art Déco overtones," says Schnaper. He used Art Déco ("the only twentieth-century furniture I like") as a base and found such treasures as torchères designed by Donald Deskey for Radio City Music Hall, ceiling light fixtures from the 1930s and a hall chair in the 1940s Vogue Regency style.

Among the contemporary works of

"You don't find this sort of thing in Manhattan," Schnap
"With exposures on three sides, the conservatory feels like
like it should be moving." A raised seating platform was installed
that views of Central Park could be enjoyed from the sofas. A
heim & Romann stripe covers the sofas and the chair cushions.

"My client wanted a drop-dead sexy room," says Schnaper of the master bedroom. "The sun helps: It sets behind the building directly across the way and shoots into the apartment with the most stunning intensity." The bedcovering, pillow covers and draperies are a Boussac of France cotton; the chair features a Stroheim & Romann satin. *Honest Liar's Night Pouch*, 1986–87, by Edward Henderson and Steve Galloway is on the wall.

art in the apartment are an architectural model by Steven Holl, a pair of oversize quotation marks by Richard Artschwager and a seven-and-a-half-foot-tall thermometer by Robert Therrien. The client's prized possession is an Arthur Dove watercolor on the living room mantel—positioned "away from direct light and too high for people to touch," she points out.

There is ultimately in this apartment a quality less specifically defined than any of the individual components: art, furniture, detailing, layout, palette. Perhaps it comes from the happy conjunction of a designer's style and his client's distinct way of life. In this connection, Schnaper offers a telling anecdote. "I wanted black floors because they're so elegant, but they're also [illegible] to keep clean," he says. "I needn't [illegible] worried. She has them waxed every week. That's swank." □

"I'm sort of a minimalist. I don't like too much little stuff crowding the picture."

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A SELDOM-SEEN MASTERPIECE IN SOUTHERN CALIFORNIA

continued from page 108

[illegible] pattern, like carved stone. Although this inventive textile-block construction would be used for certain load-bearing walls at La Miniatura, a concrete frame provided extra structural support.

With Wright's encouragement, Millard selected a site for the house with a "ravishing ravine," as Wright called it (actually an arroyo for channeling water) and two towering eucalyptus trees. The integration of the house and the site was crucial. "The building would be made of concrete blocks, but as a kind of a tree itself standing there at home among the other trees in its own native land," Wright later wrote.

Wright pushed the rear of the house up against the street where the garage was to be located, and oriented the major public rooms to a view of the lush garden. Opting for a narrow stacking of spaces on the gently sloping site, he placed the living room on the second level of the house, a piano nobile arrangement that Millard admired in Venetian palazzi. Below the living room, on the first floor near the garden and a reflecting pond, are the dining room and kitchen, while the master bedroom occupies the upper level.

The entrance hall at the side of the house illustrates one of Wright's architectural strategies for dramatizing the space. Enclosed by thickly textured block walls, a concrete floor and a newly pigmented plaster ceiling, the room is only six feet eight inches high. The experience of moving into the adjacent living room, which expands to a fourteen-foot-eight-inch height with tall glass doors opening to a terrace, is therefore all the more exhilarating. A massive fireplace, redwood ceiling and molded-concrete-block piers, not to mention the prominent overhang of textured blocks, serve to impart a feeling of both grandeur and enclosure to the living room. Kelly's sofas and chairs, based on the designs of Jean-Michel Frank, provide a strong ballast for the airy expanse: "Their squared-off lines work well with the lines of Wright's architecture," she points out. "Yet it's all very comfortable."

Markedly contrasting with the verticality of the living room is the low-ceilinged dining room. To accentuate its sensuous, intimate nature, Kelly painted it a luminous deep gold. The stalwart lines of a Stickley sideboard, Spanish colonial–style dining table and Craftsman chairs are set off by a burnished-copper fireplace. "Frank Lloyd Wright and Alice Millard didn't quite finish this room," Kelly explains. "Even the fireplace wasn't much. It had no link to anything, no pedigree, so we decided to sheathe it in copper. Furthermore, dark spaces need a sheen, an incandescence. In the evening, when the sun enters from the west, the room really torches up."

The master bedroom is one of the most romantic rooms in the house. Like the living room, it has its own interior balcony overlooking a double-height space. Since the room faces east, Kelly shielded it from the morning sun with shimmering floor-to-ceiling brown draperies. She also had the plaster walls and ceiling pigmented a muted pink so that the room is bathed in a soft blush throughout the day.

> The revolutionary design exacted more time, effort and money than originally expected.

The revolutionary architectural design that Wright produced for Alice Millard exacted more time, effort and money than originally expected. There was a lawsuit from the contractor and leaks from the roof. Fortunately, as a great client, Millard knew what hiring the master architect entailed. As Wright wrote in his autobiography, "Proud [illegible] was to have a client survive the first house and ask me to build a second. . . . Gratefully, I determined she should have the best in [my] portfolio." Wright may have been revising history a bit. According to a recent book, *Wright in Hollywood, Visions of a New Architecture* by Robert Sweeney, Millard later reminded Wright that he had come to her, even offering to postpone payment of his fee so that he could embark on the design of this experimental house.

No matter who initiated it, the result was worth it. The conjunction of a humanly scaled and textured building material, within an elegantly massed composition and in a luxuriant junglelike natural setting, appealed to critics, architects and the public alike. Although Sweeney describes La Miniatura as "technically primitive," he insists that "formally it is the most perfect" of Wright's concrete-block houses.

Alice Millard must certainly have agreed. In 1925 she decided to add a studio to hold more books and collections, and for a while she had plans for Wright to design other houses on nearby property. However, when Wright dragged his heels in getting started on the studio, she hired his architect son Lloyd, who had supervised the construction of La Miniatura. Lloyd Wright's design, completed in 1926 and connected to La Miniatura by a bridge from the living room balcony, is currently being fully restored by Offenhauser/Mekeel. Unlike the house, the studio is primarily a wood-frame structure, in which most of the concrete blocks are not structural. Nevertheless, owing to the concrete's porosity, repair has been much in order. Offenhauser/Mekeel already has replicated the blocks so that they look like the original ones—indeed, as if they were the same age. When the architectural work on the studio is completed, Annie Kelly will once again step in. As Daniels puts it, "La Miniatura was fun to do. I'm sorry the process is almost over." This is a client Frank Lloyd Wright would have delighted in. □

WHAT MAKES A HOLIDAY

A MEMORY

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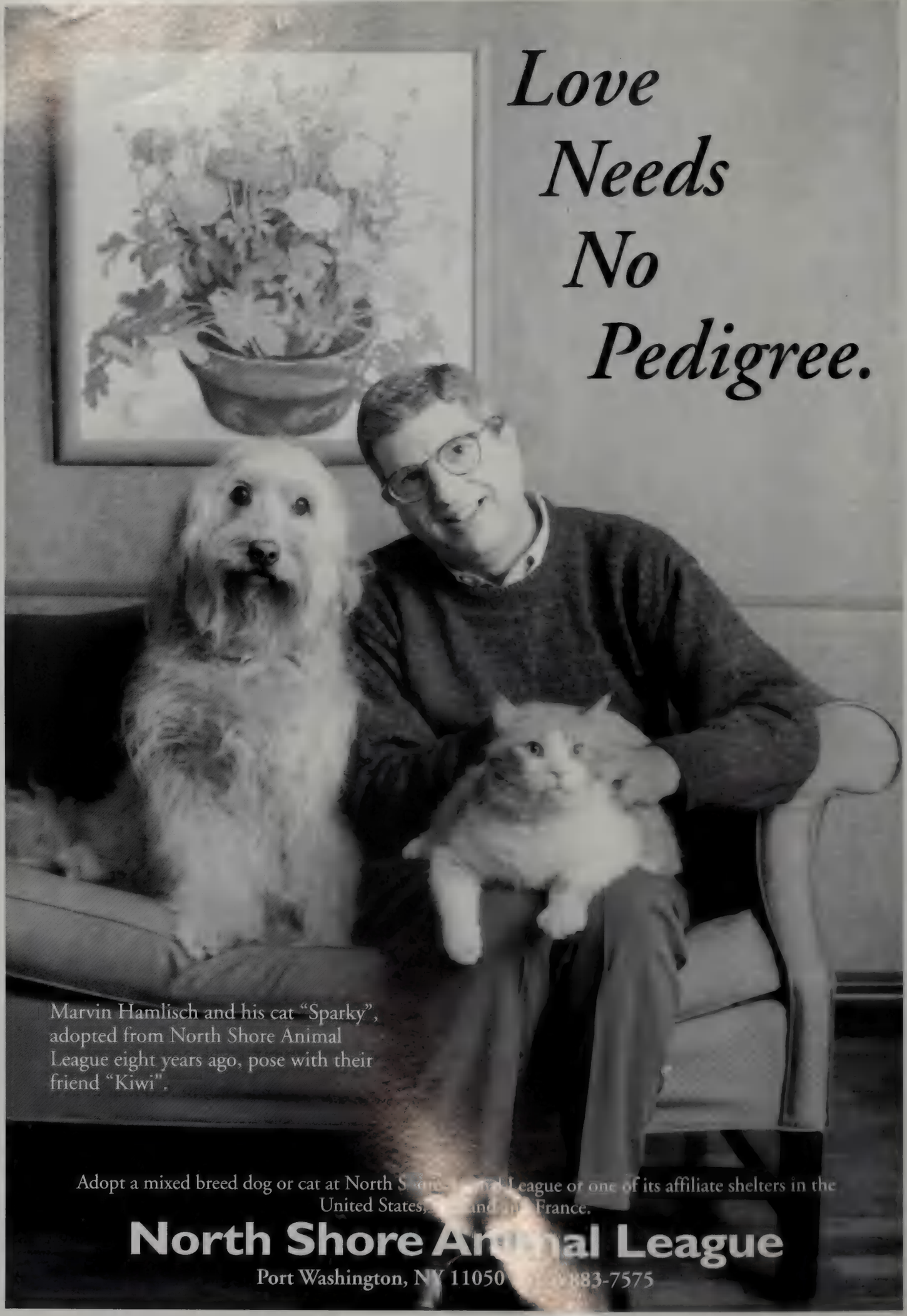
Photo taken by Mary Bloom at the Roosevelt Hotel
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THE WASHINGTON POST LEGEND AT HER GEORGETOWN RESIDENCE
continued from page 133

was her determination and confidence that took the *Post* into its new position. She showed incredible guts."

For over thirty years Katharine Graham has maintained the family tradition of hospitality. She is a natural hostess, and hers is unquestionably the most important private house in Washington. Heads of state and prime ministers are among her many guests, and the dinner parties can affect events of international significance. Oddly enough, there is nothing intimidating about the huge dining room. Recently a big party was held in it for a granddaughter in her twenties, and one of the young guests said afterward: "It was marvelous—I never felt so relaxed. I had never been in such a room in my life, but we all felt like a million dollars."

A number of decisions had to be made when Graham inherited many of her parents' possessions from their house on Crescent Place in 1972. The advisers were called on once more—Mrs. Clayton Fritchey and Joseph Alsop chief among them.

Agnes E. Meyer had collected Oriental art of the highest quality, which fitted well with her superb European eighteenth-century pieces. The two round dining tables in the Graham house are Georgian, as are the walnut dining chairs; on the walls hang Chinese paintings on silk in the styles of Li Tang and Zhou Wen Ju. A fine Sèvres service of Napoleonic porcelain fills the shelves of the eight-foot-long satinwood breakfront, which is flanked by four graceful Adam torchères, a pair on each side. The breakfront was acquired from Mrs. Robert Bliss's estate at Dumbarton Oaks. The whole effect is as serene and peaceful as the landscape scenes in the Chinese paintings.

One is again conscious of Agnes Meyer's taste in the rose-red living room across the hall, which has recently been redecorated by Nancy Pierrepont, who had started working with Graham in the eighties. "She made it much prettier, much more human," says Graham. "It works better." A rare eighteenth-century Chinese carpet is on the floor, and nine carved panels from a coromandel screen of the same period frame the white-marble mantelpiece; on one of several Georgian mahogany side tables are two Chinese celadon-and-jade artifacts from the Eastern Zhou period. Pierrepont has a gift for the arrangement of furniture, and there is nothing formal about the groups she has placed around the room and in the bay window. The Dürer prints came from Crescent Place—"It's all a bit of this and that," remarks Graham.

Her own taste is evident in the library, with its modern pictures: a Kenneth Noland, a Larry Rivers, a Morris Louis, two John Marins and a William Walton. There are also prints by Braque and Matisse and a small Renoir. She loves the "Noah's ark" Tibetan rug and the splendid Tang Dynasty horse, which she bought as a fake and which turned out to be very real indeed.

From the downstairs hall a narrow staircase leads up to two floors of sunny rooms that have a country house feeling about them. Guests, children and grandchildren must be happy staying there, looking out at the wooded lawns and the city far below.

> Katharine Graham has maintained the tradition of hospitality.

This truly harmonious house, built so long ago, has lived on to become a warm family home. At one of Katharine Graham's birthday parties a few years ago, her youngest son, Stephen, a New York theatrical producer, concluded his toast to her with the following sentence: "Everyone tells me that my mother is a world-famous figure, but to me she is still the lady sitting behind a box of Wheaties." □

THEA AND MERV ADELSON
continued from page 153

wraps the handles. "Everyone got excited—all the artists put their hearts into this project—because they knew we had that kind of freedom from Merv and Thea."

The custom-built cabinets with the "Lazy A" motif on the doors stand on carved bull's feet, and if you look closely you'll see a Texas star too—"That's my sign," says Compton. "I try to sneak it in on every job I do." The French tramp-art plant stand, the carved deer from India, the horn doodads, the primitive hat rack, are all nineteenth century. "It just seems to blend well when you mix the same period from different regions," the designer believes.

Spotted carpet in the bedrooms looks like antelope hide—"good camouflage if you have dogs," says Thea Adelson. The children's room has locally built beds, hand-painted bedcoverings, bed skirts and a pair of children's chaps hung on one bedpost. There are two master bedrooms, each with a bed designed by Compton. The same ironworker who executed the chandeliers did one bed of horseshoes and arrows. Fat and funky old chairs stand near drum tables and lamps with miniature log cabins and rawhide shades. (In the bath, some shades are stitched and painted to look like mini-tepees.) "Every time you walk around you see something you missed before," says Thea Adelson.

It would be difficult, perhaps impossible, to do a house like this again, Compton muses. "It just suits Merv and Thea. Whenever I do a project it's the personalities involved that dictate." Asked to define style, she replies: "To me it's really about not getting bored. I love to work with textures and textiles, iron and metal, painted pieces and antiques. I like people who have strong ideas about what they're about, then I'll take three or four elements and mix them all up. When you come up with your *own* recipe, the result is exciting. Style—it's like an accent, it's something you just have, and you can't ever get rid of it." □

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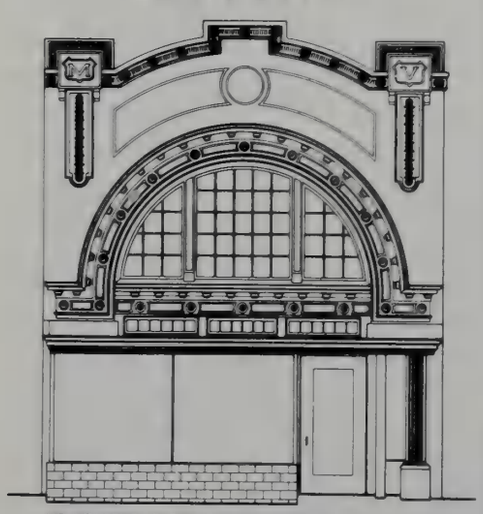

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A REPLICA OF KYOTO'S ELEVENTH-CENTURY PALACE IN UPSTATE NEW YORK

continued from page 140

the world will be brought together to explore ways of improving life for future generations. To that end, preliminary designs for a center have been drawn up by Skidmore, Owings & Merrill; it will be built at a discreet distance from the palace and gardens, but they will be available to participants in seminars and other professional gatherings. "Who could imagine a better place in which to meditate?" Ikeda asks, as he conducts a visitor through the grounds. "Here one has stepped out of the hurly-burly of the everyday world and into the world of thought."

It is true that one feels an uncanny sense of being carried far back in time and place in the course of even a brief stay at Sho-Fu-Den. Telltale signs of the neglect of the many precious materials employed in its construction—rare woods, fabrics and stone sculptures—add a note of poignancy to the sheer unexpectedness of the presence of an ancient-seeming Japanese pavilion in a wilderness only a couple of hours by car from New York City. At the moment, streams that used to run through channels down to ornamental ponds are dry, and the ponds themselves have lost their definition; from the sedgy shore of the largest of them, the supports of a long-vanished teahouse can be discerned beneath the glassy surface of the water.

The two large ceremonial rooms of the main building, along with many of their original furnishings, have survived in far better condition than the grounds. It is easy for us to imagine Dr. Takamine entertaining distinguished guests in them, and the American families that followed him evidently found no difficulty in adapting the traditional formality of Japanese design to the casual practices of a Catskills summer holiday.

The fact is that for several generations now Americans have been incorporating Japanese motifs into their architecture, and especially into the architecture of summer places. With good reason, for the ultimate relationship between interior and exterior in Japanese design—the ready access in one-story structures between house and garden by means of sliding panels, whether of wood or other materials—is a much-sought-after feature of contemporary American houses. And the imitation of Japanese design in this and other respects goes back at least as far as the Centennial Exposition held in Philadelphia in 1876, where the Japanese exhibits launched a national vogue for designs in the Japanese style. One thinks of such buildings as the Newport Casino by McKim, Mead & White, built in 1879, and of the great camps of the Adirondacks of a slightly later period, their timbered roofs decorated with Japanese parasols, their floors covered with tatami. The vogue was reinforced by Japanese exhibits at the Chicago World's Columbian Exposition of 1893 and, as we have seen, by the exhibits at the St. Louis World's Fair.

Frank Lloyd Wright was designing a pretty cottage in the Japanese style on the outskirts of Chicago as early as 1900, and having visited the exhibits at St. Louis in 1904, he was inspired to pay the first of his many visits to Japan the following year. In truth, what Wright called his Prairie houses have far less to do with prairies than with Japanese temple and domestic architecture. For that reason, to stand on the lofty front porch of Sho-Fu-Den is to feel oneself in the presence not only of the sunny ghost of Dr. Takamine but also in that of Wright and the host of architects who shared his adventurous spirit—among them, Welles Bosworth, George Howe and William Wilson Wurster—and were happy to borrow principles of design and construction from a culture seemingly so distant and so much at odds with their own. □

Sho-Fu-Den is open to the public by arrangement with the Japanese Heritage Foundation Inc., 401 Fifth Avenue, Second Floor, New York, New York 10016; 212/213-0640.

AMERICAN CULTURE IN POLAND
continued from page 161

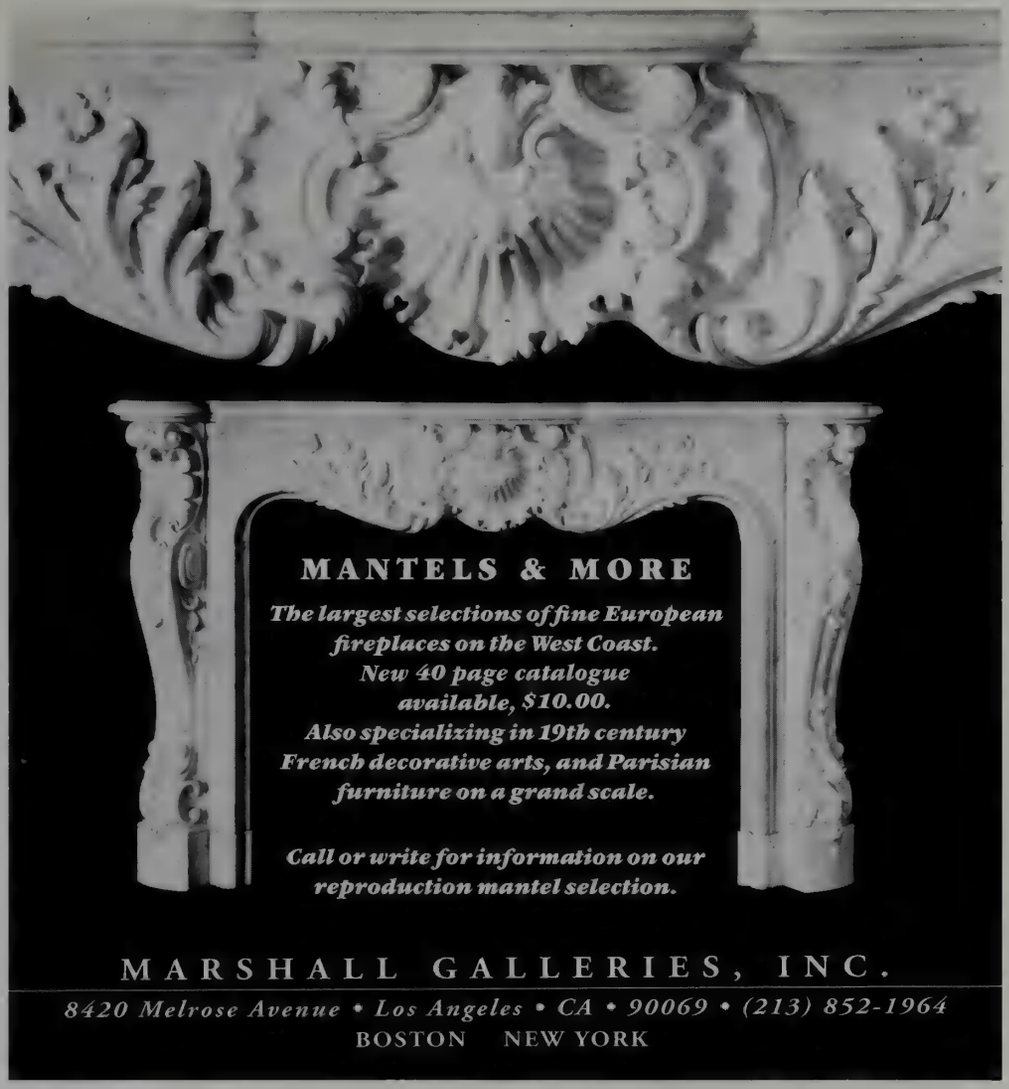
and diplomats," explains Lee Kimche McGrath, a founder of the Friends and now its director. "Half of those funds are used to redecorate houses on a twelve-year cycle, so we're working on twenty-nine houses at a time. We have eighty thousand dollars to spend per house, with a third of that set aside for shipping, and kitchen appliances, air-conditioning and the like also come out of that allowance. Because funds are so limited, the State Department has decided that its own decorators will do the interiors, and the Friends are to be called upon only for special purposes."

As a nonprofit educational group, the Friends of Art can no longer augment the State Department's decorating budget, but McGrath believes that by loaning American arts, crafts and historic furniture to those residences, its members can still make an important contribution in reflecting America's culture. Robin Duke, wife of a former ambassador, is unfazed by the recent shift in responsibility. "This idea has taken different forms over time," she says. For Duke, the continuing problem is a more human one:

Lauder chose works by Judd, Johns and Kelly.

"People appointed to embassies don't always like the work of our young artists. So we're constantly trying to get the public rooms of our embassies under control."

In Warsaw, Ambassador Rey believes that mission has been admirably achieved. "Lisa and I consider ourselves lucky to have walked into a fully decorated residence done in a way that our things fit right in," he says. "It lends itself to the kinds of informal conversations you like to have as a diplomat. It has the feeling of a home, not a monument." □



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HUMBLE OBJECTS THAT COMBINE SIMPLE UTILITY WITH RARE BEAUTY

continued from page 147

men's lace collars, which were known as neckbands.

In America, bandboxes were used to hold everything from toiletries to buttons and took on a special importance as a form of clothing storage that could double as luggage. The hatbox evolved out of the bandbox, but bandboxes of various sizes stored gloves, ribbons, feathers, beads, garters, stockings and a wide variety of items that might be required by the lady of fashion. Men used them to store cravats, playing cards and even fishing flies.

Most bandboxes were decorated with wallpaper, which gives them historical significance, since the wallpapers of the period often reflect contemporary interests and events, from the excavation of Pompeii to the arrival of the railroads. Boxes trimmed with hand-blocked wallpapers are especially desirable, as are boxes that carry vintage advertising material.

Another important category of box was the tinware container, particularly valuable for preserving perishable goods. Tinware is simply sheet iron protected against corrosion by a coating of tin. It is inexpensive and easy to work. In its undecorated state it permits the production of utensils and vessels with a drab silvery-gray finish. During the eighteenth century, however, British merchants began to hire craftsmen who had developed a method of treating tinware in such a way as to imitate Oriental lacquerwork, a process that was described as japanning. This style of decoration (sometimes called toleware) was exported to the New World, and soon American tinsmiths were producing boxes, canisters, jars and other containers painted with vigorous freehand designs that proved remarkably durable because, like glazed pottery, they had been baked in a kiln.

Tin boxes with tight-fitting lids were well suited for provisions like flour and rice that required protection from moisture, and tea and tobacco, which needed to remain moist. Such boxes came in a variety of shapes and sizes. Tin containers in the form of miniature chests, furnished with domed lids, were often used as document boxes, the metal offering the contents protection from fire and flood.

By the second half of the nineteenth century, hand-decorated tinware began to give way to tinware stenciled or lithographed with advertising material. The housewife no longer bought a box in which to keep coffee, she bought a tin containing coffee that might later store pencils or homemade candy canes.

Many of the tin boxes of the industrial era are attractive and have become eminently collectible—think, for example, of the stylish little boxes in which phonograph needles were sold—but they belong to the history of packaging that makes them part of our age, however quaint they may now seem. The handmade and hand-decorated boxes that preceded them evoke an entirely different era, one in which most Americans lived off the land and practiced a tradition of craftsmanship that still expressed the values of European peasant and yeoman culture, but with a pronounced transatlantic twist that infused that tradition with new life. Ultimately, these humble receptacles tell us more about the American spirit than the handsomest Federal sideboard or the sleekest silver creamer, even if it bears the mark of Paul Revere. □

Boxes trimmed with hand-blocked wallpapers are especially desirable, as are boxes that carry vintage advertising material.

VIVID HUES IN WEST HOLLYWOOD

continued from page 174

banister and balcony, sketched his own chandeliers and planned all of his own cabinetry. His palette is strong and primary: red, blue, yellow, and an abundance of each. For fabric, wallcoverings and linoleum, he favors the big, funky, flowery patterns of the 1940s. "This is a deeply personal statement," Flack says, explaining that in his professional life—he is vice-president of creative affairs for CBS—he has always worked in collaboration with other people. "I develop comedies, and my job has always been about concept and ideas, never execution. Designing the apartment has given me the chance to see something through and be totally in charge."

Although it seems fair to observe that Tim Flack's apartment is sufficiently individual not to reflect any direct influences, Flack does claim to have reviewed certain old movies for inspiration. "I pulled scenes from *Rebecca* as a starting point. The star of *Rebecca* really was that house. It had such grandeur. When Joan Fontaine walks into a room, the doorknob comes up to here," he says, indicating his shoulder. "I also took a look at *The Little Foxes* and *Destry Rides Again*. All that fabric and drama—now *those* are houses worth looking at, even if they are make-believe."

Flack's transformation from black and white to Technicolor took nearly a year in all. "When the project was coming to a close, I realized, Oh, my, I've revealed something of myself. People are going to walk through that door and wonder, What hospital did he escape from?" Well, what do Flack's friends say when they walk in? "I'd rather know what they say when they walk *out*," he quips, then adds: "There's usually a five- to ten-minute period of overwhelm. Then people smile, sit down and feel comfortable. That's the effect I was after: ease and interest. I myself have the attention span of a gnat," he concludes, "and the great thing about this place is I know I'll never be bored." □

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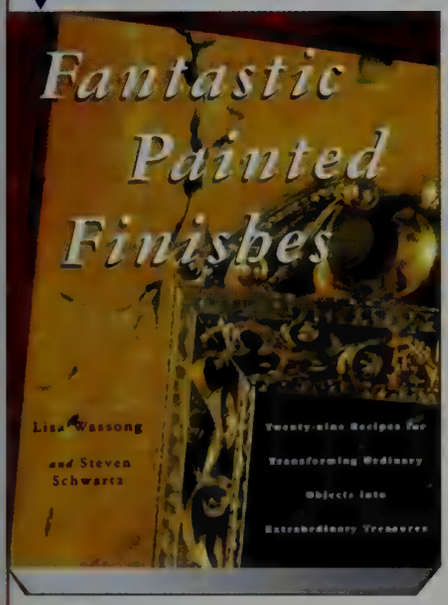

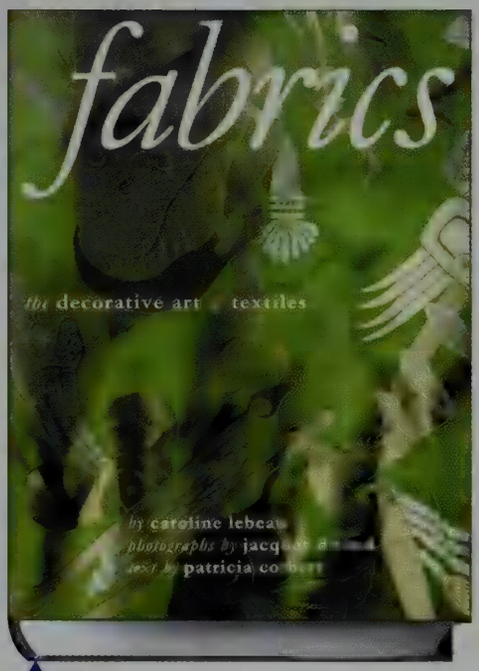

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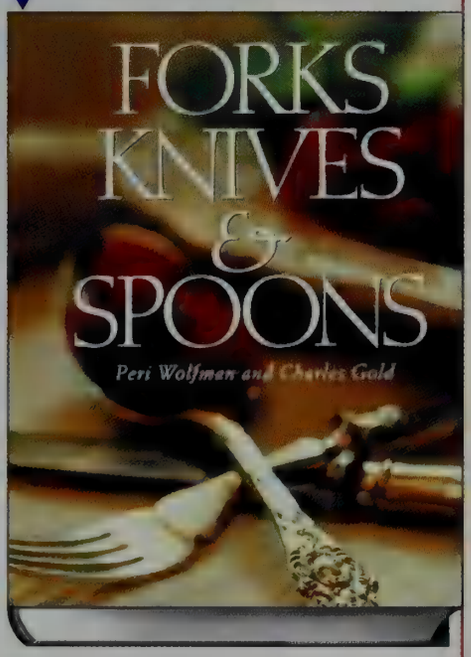

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LeKinff, "L'Orchidee"
Serigraph, 1994

Chagall, "Temps Messianiques"

Tarkay, "Afternoon Tea"
Serigraph, 1994

NOVEMBER - DECEMBER AUCTIONS*

*Partial listing–please phone for complete listing of November/December auctions.

Albuquerque, NM — 2 Sessions-Sun 1:30pm & 7:00pm
The Albuquerque Marriott — Nov 13
Todd Keene Licensed Auctioneer, Park West Gallery Business License #212881

Des Moines, IA — Sun 3pm/Mon 8pm
University Park Holiday Inn — Dec 18-19
Glen Rairigh Licensed Auctioneer

Grand Rapids, MI — Sun 3pm/Mon 8pm
Grand Rapids Hilton — Dec 4-5
Todd Keene Licensed Auctioneer

Kansas City, MO — 2 Sessions-Sun 1:30pm & 7:30pm
Hyatt Regency Crown Center — Dec
Park West Gallery Missouri Sales License #240-00092-7, City Occupational License #59635

Knoxville, TN — 2 Sessions-Sun 1:30pm & 7:00pm
Hyatt Regency Knoxville — Nov 20
Glen Rairigh State Licensed Auctioneer #2275
Park West Gallery Auction Firm #584

Minneapolis, MN — Fri 8pm/Sat 8pm
Radisson South — Nov 25-26
Morris Shapiro State Licensed Auctioneer #27-28
Park West Gallery State Transient License #000069
City Auctioneer License #074236, Licensed City Transient Merchant

Morristown, NJ — 1 Session-Sun 3:00pm
3 Headquarters Plaza — Nov 13
William Smith Licensed Auctioneer

Newport Beach, CA — 2 Sessions-Sun 1:30pm & 7:30pm
Newport Beach Marriott — Nov 20
Cheryl Parker State Bonded Auctioneer
Park West Gallery State Bonded Company
City Business License #000493

Ottawa, Ontario — Sat 8pm/Sun 3pm
Radisson Ottawa Centre — Nov 19-20
Gary Turla Licensed Auctioneer #110212
Park West Gallery Licensed Company #110212
Licensed Transient Merchant

Philadelphia, PA — Fri 8pm/Sat 8pm
Wyndham Franklin Plaza — Nov 25-26
David Teeman State Licensed Auctioneer

Seattle, WA — Fri 8pm/Sat 8pm
Seattle Sheraton Hotel & Towers — Nov 25-26
William Smith State Licensed Auctioneer #202-0000601, Park West Gallery Auction Company #202-02-0000004, City Business License #47-931-000

Tampa, FL — 2 Sessions-Sun 1:30pm & 7:30pm
Tampa Marriott Westshore — Nov 20
Morris Shapiro State Licensed Auctioneer #AU0000182
Park West Gallery Auction Business #AB0000367
County License #21854/12681, City Licensed

Toledo, OH — Sun 3pm/Mon 8pm
Clarion Westgate — Dec 4-5
Gary Turla State Licensed Auctioneer #4719
Park West Gallery Auction Company #471

Toronto, Ontario — 2 Sessions-Sun 1:30pm & 7:30pm
Chestnut Park Hotel — Dec 11
Morris Shapiro Licensed Auctioneer #830001624

Tucson, AZ — 2 Sessions-Sun 1:30pm & 7:00pm
The Westin La Paloma — Nov 20
David Teeman Licensed Auctioneer #0093634
Business License #109140

Tulsa, OK — Fri 8pm/Sat 8pm
Southern Hills Marriott — Nov 25-26
Glen Rairigh Licensed Auctioneer

Vancouver, BC — 2 Sessions-Sun 1:30pm & 7:30pm
The Westin Bayshore — Dec 4
William Smith Licensed Auctioneer #06624
Park West Gallery Licensed Company #06277
Transient Traders #3601

Washington, DC — Sun 3pm/Mon 8pm
The Hyatt Regency Reston — Dec 4-5
Morris Shapiro VA. A.R. 000658, Certified Virginia Auctioneer, County Business License #940404453

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BARBARA TAYLOR BRADFORD
continued from page 182

as well as a fireplace that had been rendered useless both functionally and visually. Marrying them all together seemed impossible, because in the sitting room the ceiling came to a point —it was actually a gabled cathedral style—while in the adjoining sleeping area the ceiling was far too low."

What Paul did was to put in floating beams to soften the cathedral ceiling and diminish its starkness; the beams provided architectural interest and improved scale. In the actual bedroom, the ceiling was raised one foot, and thus it became more compatible with the sitting room.

Once it had acquired a new façade the poky little fireplace was turned into the focal point in the master bedroom. It was conceived by interior designer Joan Blutter, who worked with me and Paul on many aspects of the house. Joan used old pine boiserie from France, which echoed the antique pine armoire and chest that I had found. Her ideas for the drapery, bed and dressing table treatments were inspired by sketches found in books from the Victorian period and the Belle Epoque. All were carried out in heavy silks and damasks with French decorative motifs. The Napoleonic bee and the laurel wreath patterns were teamed with a handsome stripe. Joan's layouts for the new baths were fresh and charming, as were those she did for the two guest bedrooms.

It seems hard to believe that the project took only one year from start to finish. Planning was the key. Once the construction was under way, we began hunting for the right country French pieces, fabrics, carpets and rugs. Also, Bob and I had a great deal of furniture and many lamps and accessories stowed away, items from the apartments we had had in Paris and London at various times. Then again, over the years I have been an inveterate collector, buying different kinds of antique objects simply because I liked the look of them. Almost all of them went straight into storage. I suppose I always knew that one day I would have my house in the country. □

THE WORLD OF MODEL TRAINS
continued from page 169

greens, dark greens, purples and reds," she says. "The garden looks pretty in all seasons." But in winter the scene is blanketed in white. Snow on the tracks, however, is not a problem. The Wipfs' engine has a snowplow attached. At Christmas twelve thousand lights illuminate the garden; but even with such a display, it's the railway that inspires. "I don't care how old you are," Vincent Wipf says, "there's something about a model train that draws you in."

That's certainly true for David Joy, the author of more than two dozen books about trains and the editor of *Garden Rail*, an English magazine that he started last year. "From the age of four, I was hooked on railways," says Joy, whose garden adjoins his seventeenth-century stone house in Yorkshire. "I have to confess that on game days I spent more time on station platforms than on the school playing fields." Besides regularly riding the Settle–Carlisle train that passes through the Pennines of England, Joy has climbed aboard the Orient Express as well as trains in Zimbabwe.

But it's his own line, "an interpretation of the European railway scene," that best reflects his expertise. Set in a field with views of the hills surrounding his farm, Joy's elegant garden railway is a testament to consummate planning. "It's rather like designing a house," Joy says. "Ideally, you should spend six to eight months living in it in your head before building it."

Calling his passion "a marvelous therapy," Joy studied landscape architecture and elementary surveying before incorporating the stone walls crisscrossing his property into the scheme and extending the railway into the barn where the off-duty engines reside. "Like a lot of garden railroaders, I wanted the train to complement the garden rather than intrude on it." Joy's wife, Judith, oversees the garden, planting lady's-mantles, marguerites, potentillas and aubretias. Her biggest hurdle so far has been the onslaught of moles.

continued on page 210

ART HISTORY IN THE MAKING

(Deauville, France 1994) - Park West Gallery President, Albert Scaglione with artists. From left to right: Claude Cambour, Jeremy King, Jean-Claude Picot, Simone Balvi, Lebadang, Albert Scaglione, Mrs. King, Pierre Cambier, Linda LeKinff, Daniele Cambier and Andre Bardet.

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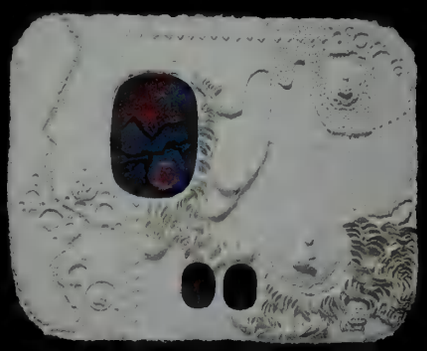

Lebadang, "Espace - Petite Blanche I"
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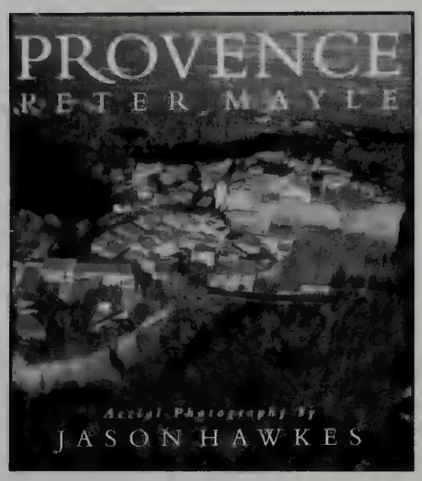

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RANDOM HOUSE

THE SMALL WORLD OF MODEL TRAINS AND THEIR MINIATURE LANDSCAPES
continued from page 209

"They don't know anything about boundary walls," she says. "You go to bed with a smooth patch of grass and wake up to a mess of molehills."

Halfway across the globe, in San Mateo, California, a logging-themed railway is also attracting visitors, mostly of the human kind. Jack Verducci, a "mechanically inclined" inventor (he developed a self-loading wheel-lift for tow trucks), has erected Crystal Springs, a miniature logging town and lumber mill that extends around the front, back and side yards of his property. "Crystal Springs is a typical California scene from the 1930s," Verducci says. "I like that period—the western architecture, redwoods set in the gold country. It's an era that is gone. There are no more towns like that. It was a simpler time."

A history buff who first discovered garden railways while in the navy overseas, Verducci has compiled a library about old railroads, ghost towns and Victorian architecture to get ideas for his handmade models. "I like miniaturizing things," he explains. "You get a concentration of what you're trying to re-create. If something is full size, you only see a part of it at any given time, but in a model you can take more in." And by maintaining exacting standards, Verducci underscores the realistic effect. "You have to have limits. I look for cars of a certain vintage. Subconsciously, then, when you look at the garden, it's a little more acceptable to the mind. There's a harmony. Everything blends in more naturally."

When he was building his railway, Verducci would collect granite and fieldstone to highlight various effects in the garden. "Gray rock looks like snow or high mountains," he says. "Mossy rocks look like a rain forest."

The hardest part, Verducci admits, is tending the garden. To miniaturize trees, he relies on pruning and root trimming. "You could wire them like they do with bonsai," he says, "but I found that's just too much work; you can't keep up with it. I have more than four hundred trees out there."

Tucked in amid the tall trees of the Franconian mountains outside Nuremberg, Germany, Franz Grund's garden railway has a fairy-tale atmosphere evocative of the region and its folklore. As in many European layouts, where space is at a premium, the garden is tightly packed, coiling in on itself like a steep Alpine village. "I've inserted as much real rail architecture as possible," says Grund, a retired railwayman and carpenter. Since starting the garden eight years ago, Grund has crafted artful details: an arched bridge handmade from natural stone; lakes and rivers fed by a fifteen-hundred-liter underground tank; and an aerial tram. The rack-wheel locomotive that chugs up a twenty-degree grade is practically an engineering feat unto itself.

As so often happens among devotees of garden railways, the Wipfs called on the Grunds during a trip overseas. "It's a magnificent railroad," Vincent Wipf explains. "Everything is automated using time signals. At first, it doesn't seem very big, but as you walk around you realize it's bigger than you thought. And it's done in such a manner that you never see anything twice." As Grund himself notes, "It's a fairyland in the middle of an impressive landscape."

> "Adding a train to a garden gives it color, texture and motion."

Which leads us back to our original question: Are garden railways fantasy or reality? In the end, does it matter? As little engines of ingenuity, they cross all borders, dazzle the eye and link people of different cultures and backgrounds. "The hobby of garden railways is growing at a very strong and steady rate," says Marc Horovitz. "It's definitely more a trend than a fad." And one that clearly is in no danger of running out of steam. □

Strolling the Avenue

Park Avenue at 58th Street is suddenly blooming with distinctive dealers.

James Robinson, founded in 1912 by an émigré Englishman and directed today by his grandnephew, Edward Munves, is renowned for its Georgian silver, handmade silver reproduction flatware, Victorian jewelry and antique porcelain. The new shop, which was put together by Harry Hinson, the New York designer and fabric entrepreneur, has mahogany cases, games table lights and a special "green room" for showing the silver. James Robinson, 480 Park Ave., New York 10022; 212-752-6166.

On the opposite corner, Khalil Rizk, whose **Chinese Porcelain Company** occupied an elegant space on upper Madison Avenue for six years, has opened a much larger gallery. Designed by David Harvey, who co-designed the Metropolitan Museum's 19th-century European paintings galleries, the new space has Neoclassical arches and side galleries with porcelain highlighted in mahogany cabinets. Along with the Ming porcelain, Kangxi famille verte pieces and Khmer sculpture are European furniture, small paintings and watercolors. Chinese Porcelain Company, 475 Park Ave., New York 10022; 212-838-7744.

Known for its 19th- and 20th-century American artworks, the **Spanierman Gallery** has just moved from East 78th Street, where it had a tenure of 30 years, to 58th Street. The opening exhibition is on the American Impressionist William Merritt Chase and includes little-known archival photographs from the Parrish Art Museum in Southampton that show Chase's subjects, which frequently included his family and their life at Shinnecock on eastern Long Island. Spanierman Gallery, 45 E. 58th St., New York 10022; 212-832-0208.

COURTESY CHINESE PORCELAIN COMPANY

COURTESY SPANIERMAN GALLERY

Kangxi wine pot (above left) in the form of a shou character

***Sunset at Shinnecock Hills*, ca. 1895 (above)**

Retro in L.A.

Ara Tavitian, who collects 1940s to '70s art glass (above right) from Murano, Scandinavia, Germany and the U.S., has been gathering vases, bowls and lamps for more than a decade and is showing them at his new shop, Retro Gallery, in Los Angeles. In December Tavitian will exhibit his private collection of 380 pieces made between 1940 and 1970 of Holmegaard glass, many of which were designed by Per Lütken. Tavitian has also assembled a series of orange Blenko decanters and vases produced by the West Virginia glassmaker in the 1950s and '60s. Although the shapes in his collection are for the most part whimsical, Tavitian pays homage to the more serious Italians, showing a 1957 Fulvio Bianconi handkerchief vase (right) that was designed by Venini. Retro Gallery, 524½ N. La Brea Ave., Los Angeles 90036; 213-936-5261.

Another shop on La Brea, Fat Chance, sells modern furniture with a lot of whimsy as well—from the 1956 marshmallow sofa (below right) that George Nelson designed for Herman Miller ($12,000) to the Noguchi rocking stool whose seat and base are shallow bowls ($8,000). The shop also offers American and Italian glass, from Blenko to Venini. Fat Chance, 162 N. La Brea Ave., Los Angeles 90036; 213-930-1960.

COURTESY RETRO GALLERY

COURTESY RETRO GALLERY

COURTESY FAT CHANCE

continued on page 212

In the Showrooms

COURTESY NANCY CORZINE

COURTESY NANCY CORZINE

Hydrangea, an Anna French fabric at Nancy Corzine

"Oslo," a Scandinavian modern–inspired chair

Manuel Canovas (212-752-9588) has a '50s revival theme in its new Verandah Collection. The fabric named *Balmoral* comes in six colors: peach, yellow, sea green, powder blue, sand and taupe. On these backgrounds of rough-woven cotton is a print of leaf shapes in white done in an abstract, Matisse-like style. The wallpaper, called *Balfour*, does the reverse: a white background with the same leaf shapes, slightly smaller, in the same colors. Two other new fabrics are unusually traditional, but the colors remain strikingly original. *Bouboulina* is an imberline—a damask woven over a stripe—and two of the most interesting color combinations are taupe, cinnamon, rust, gold and beige or gold, blue, raspberry and green. A companion fabric, *Constantin*, is just the stripes with a moiré shading.

Nancy Corzine (212-564-6367) is introducing original chair designs in Art Déco/'50s retro styles. The "Ruhlmann Lounge" is a club chair with an obvious provenance; it is all leather with leather piping in a contrasting color along the square arms and around the seat cushion. "Oslo" recalls 1950s Scandinavian modern styles with an exposed wood frame and no arms. The "Steamer Lounge" is another club-style chair with open looped wood arms. In contrast with this modern image, Nancy Corzine is also representing the **Anna French** English flower prints. *Hydrangea* has pink, rust and green blossoms in vases of bluish gray with plates of the same color in the background; *Flowerfield* scatters large roses and other blossoms in pinks and blues against a closely patterned design of leaves in green. *Dog Rose and Peony* has the multipetaled complexity of Chinese painting and is colored unusually in pale orange and [illegible] *Linen* is a print of grape leaves in autumn gree[illegible] yellow and a tinge of purple against a yellow union cl[illegible]

A very different style of English fabric is carried at the vastly expanded **Hinson & Company** showroom (212-475-4100) in the D&D Building. Hinson, which moved recently, has added the **Ralph Lauren Home Collection** and **Country Life** fabrics and wallpaper to its group, which includes **Mrs. MacDougal** (the Hinson accessories line) and **Hinson Hansen Lamps**. The English fabrics are adapted from historic documents by **Jean Monro**, the longtime London decorator. Two of the Jean Monro fabrics are hand-printed using carved wood blocks. *Westminster*, one of the hand-blocked prints, is a traditional chintz with a background of celadon, white stripes edged with pink rosebuds, and a large bouquet of white and red roses. *Viburnum* comes on a faintly striped background of yellow, blue or beige and has large bouquets of viburnum in lavender and beige. *Patricia* has tall straw baskets of oversize roses, peonies and poppies surrounded by swags of ribbons and feathery weeds. The flowers are pink and cream and the background color is beige, pale yellow or celadon.

Patterson, Flynn, Martin & Manges (212-688-7700) has a set of rugs woven by **Lucinda Grisham** from chintzes and other fabrics that she has used in an updated version of the traditional rag-rug technique. Using the fabric like thread or yarn, the rugs are woven on a loom, and the surfaces range from an impression of chintz to some woven in a pattern of beige and black.

COURTESY HARRY HINSON

COURTESY MANUEL CANOVAS

COURTESY PATTERSON, FLYNN, MARTIN & MANGES

Viburnum, a hand-printed fabric from Jean Monro (above)

Manuel Canovas's *Balfour* (center), part of the Verandah Collection

Lucinda Grisham's woven rugs (right)

continued on page 214

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The Tile Style File

COURTESY ANN SACKS

DAVID PERRY

Celtic and Arts and Crafts tiles from Ann Sacks (top)

Marie Glasse Tapp's version of a Batchelder tile (above)

COURTESY ANN SACKS

COURTESY VENICE TILE COLLECTIONS

Talisman, a primitive tile from Ann Sacks (left)

Lido Mezzo, a Malibu-style design by Mary Reece (below left)

Ann Sacks started a cottage industry in Portland, Oregon, a decade ago, designing lines of tiles to match the colors in Kohler Company's products. Sacks continues to be a pioneer in the tile industry—she is importing weathered stone from centuries-old Mediterranean buildings and streets, antique terra-cotta from France and, from Indonesia, smooth terra-cotta floor tiles and relief materials from the exteriors of 19th-century buildings. She turns to South America for old urns, flooring materials and relief wall art. The custom side of the business also continues to grow, with the introduction of an Arts and Crafts tile collection and a line of hand-glazed stoneware produced by 15 ceramic artists across the country. Ann Sacks Tile and Stone, 8120 N.E. 33rd Dr., Portland, OR 97211; 503-281-7751.

Marie Glasse Tapp restores tiles most commonly found in Craftsman and bungalow houses and reproduces historic Arts and Crafts and Victorian designs. Tapp happened upon a catalogue of Ernest Batchelder, the California tile maker of the early 20th century who drew heavily on themes from nature, incorporating the vines, leaves and peacock motifs that were prevalent during the Arts and Crafts period into his tile designs. Tapp experimented until she was able to replicate Batchelder's trademark tiles, which have a certain sheen even though they weren't glazed. Many of the tiles in her reproduction line are taken from Batchelder, Claycraft and Grueby designs and are sold at the Smithsonian's museum shops. Tile Restoration Center, 3511 Interlake North, Seattle, WA 98103; 206-633-4866.

Ceramist Mary Reece spends a lot of time in the Malibu Lagoon Museum studying the vivid coloring and glazing of Malibu tiles, and her Los Angeles–area workshop, **Venice Tile Collections**, is reproducing many of the designs of Malibu and Catalina, the two short-lived California potteries. "We use the same techniques to get the same dullness of the color or the gloss. The relief line is also the same," Reece says. Her reproductions and her own renditions—influenced by the Art Déco look of Catalina, Euro-Islamic designs and contemporary styles—are found at select tile showrooms throughout the country. Venice Tile Collections, 818-346-7858.

Sentimental Journey

Toby Landey started selling some of her Victorian and Georgian jewelry to Barneys, Bergdorf's and Ralph Lauren a number of years ago and then added other 18th- and 19th-century accessories to her stock. Now, after several years tucked away in midtown Manhattan where designers such as Tom Fleming, Sam Blount and Victoria Hagan sought her out, Landey has moved Sentimento to a new space (right) in the heart of the design district. She is now selling furniture as well as her usual silver carriage clocks, 17th- to 19th-century drawings, architectural renderings and blue-and-white porcelain. To the trade only. Sentimento, 306 E. 61st St., New York 10021; 212-245-3111.

continued on page 216

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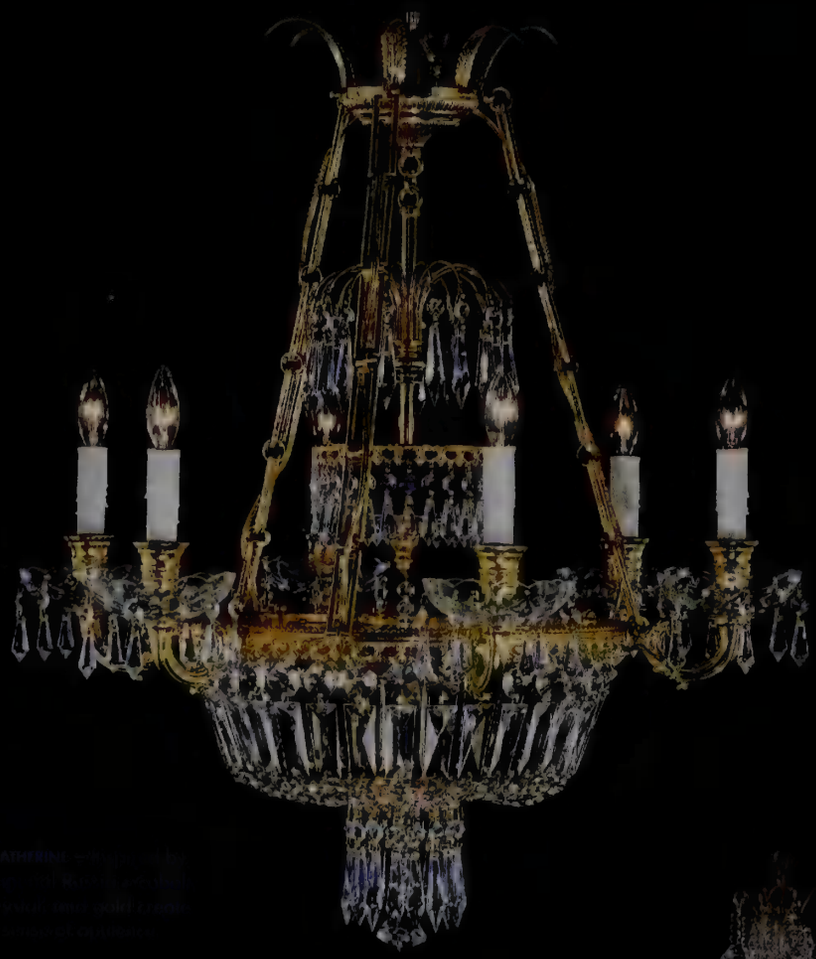

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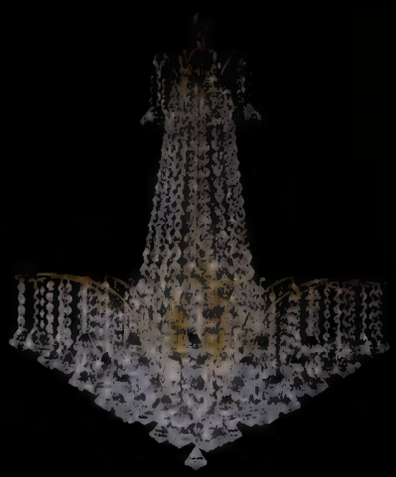

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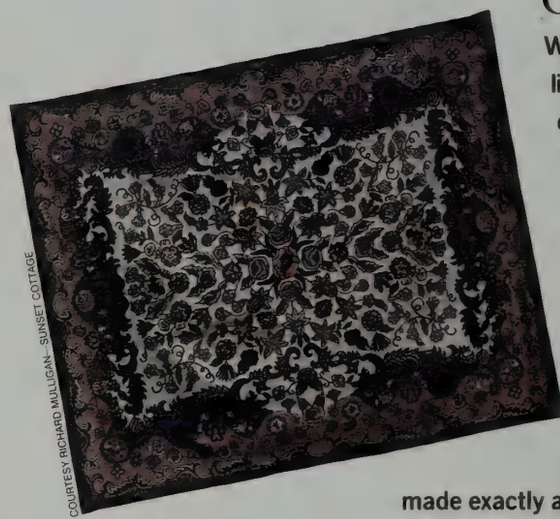
Light Fantastic

Bizarre Bazaar, the quirky shop full of toys for grown-ups in New York (*AD-at-Large*, June 1994), has a set of "city lights" that is glamorous indeed. An Art Déco fantasy, this is a chandelier with a rim of skyscrapers of bronze with aluminum detailing beneath a "sky" of stars on dark blue glass. The shop is also offering a set of miniature chairs made for a German museum that are perfect facsimiles of Hoffmann, Mies van der Rohe, Breuer, Rietveld, Mackintosh and Eames chairs. Bizarre Bazaar, 130¼ East 65th St., New York 10021; 212-517-2100.



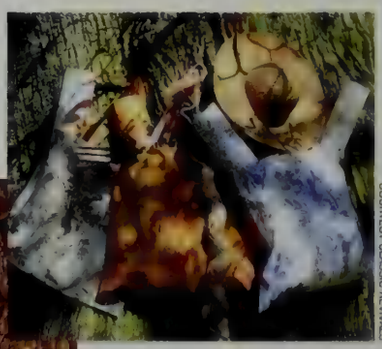
COURTESY RICHARD MULLIGAN—SUNSET COTTAGE

Cutting a Rug

When Bette Midler walked into Mollie Mulligan's house and, pointing to one of her hand-hooked rugs, said, "That should be mine," Mulligan decided to branch out into the rug trade. The folk art dealer now has a coterie of women on the East Coast weaving copies of some of the 24 antique rugs she has at home, including an 1860–70 example from Pennsylvania (left). "They're made exactly as they were in the 1800s," says Mulligan. The rugs can be ordered in any size, and Mulligan will make runners for stairs. A favorite pattern: a rug with little black feet on a salt-and-pepper background of brown, mauve and green tones bordered with navy blue. Richard Mulligan—Sunset Cottage, 8157 Sunset Blvd., Los Angeles, CA 90046; 213-650-8660.

Fabric Revivals

The Metropolitan Museum's associate curator for European sculpture and the decorative arts, William Rieder, took the traditional path in his search for an antique fabric: An early-18th-century state bed from England, donated by William Randolph Hearst in the 1950s, was finally to be restored and put on display in the English galleries next spring. The blue damask had degenerated over the years and Rieder needed 200 carefully matched yards, which he obtained from **Humphries Weaving Co.** in Essex. The mill is the sole inheritor of the silk hand-weaving tradition introduced to England by the Huguenots. Humphries will custom-weave orders as small as 22 yards and in widths as narrow as 21 inches, which is how 18th-century damask was woven. The mill uses only silk and pure wool or cotton blends. "When they weave a wool damask they study the pattern books microscopically. They'll use the same number of threads per inch, the exact same threads and they'll even make the same mistakes so that there are no changes from the original," says John Buscemi of **Classic Revivals**, a custom fabric, wallpaper and carpet service based in Boston that represents Humphries and numbers among its clients Jed Johnson, David Anthony Easton and major museums. Among the other venerable European mills still in existence that Classic Revivals represents is **Prelle and Cie** of Lyons, one of the few European firms left that can produce pure handwoven cut velvet. Named after Eugene Prelle, the silk mill has been operated by the same family since its founding in 1749 and still possesses documents and machinery from the days when it was weaving silks for Versailles. Classic Revivals' most luxurious offering is embossed leather from **Lutson Goudleder**, a new Belgian firm that tools leather using the same process as in 16th- through 18th-century Italy and Spain. Depending on whether it's gilded, a panel will cost anywhere from $250 to $600. To the trade only. Classic Revivals, 1 Design Center Pl., Suite 534, Boston, MA 02210; 617-574-9030.



COURTESY CLASSIC REVIVALS

COURTESY CLASSIC REVIVALS

Fabrics from Classic Revivals' design archives (left)

Lutson Goudleder's hand-tooled leather

Designer Naomi Leff took a different tack in her search for fabric, turning to the computer technology available at **Fabric Effects** in New York. Once a computer-generated design is transferred onto a specially dyed fabric, the design is further enhanced by hand-painting for a woodcut design effect—all in one studio. "We asked them to screen an image onto a curtain, and they were able to do it within a short amount of time," says Leff. Founders Joni Johns, Gene Mignola and Richard Lerner all have particular areas of expertise—hand painting, silk screening and dyeing, and computer design—and in addition to working with designers they have helped create costumes for Broadway's *Beauty and the Beast* and *Guys and Dolls*. Fabric Effects, 20 W. 20th St., New York 10011; 212-255-5225. □

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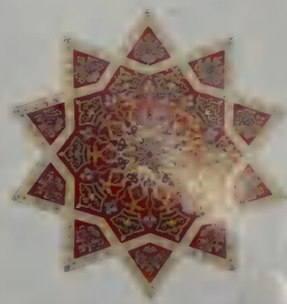

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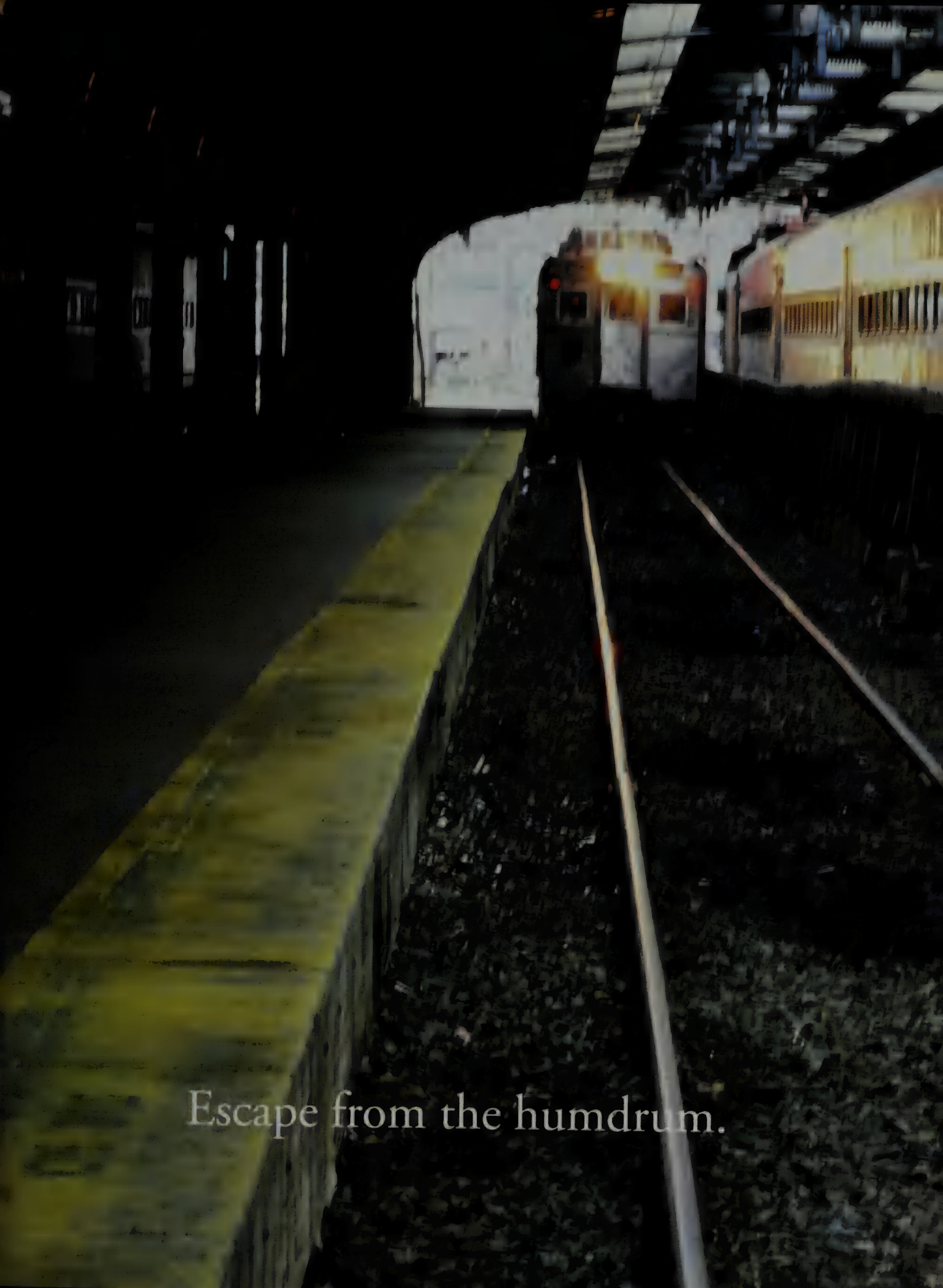
Escape from the humdrum.

Her card smelled of

jasmine; she had slipped it to him earlier in the crowded corridor. Who was this woman? What did she want? And why him? The answers would come soon enough; meanwhile, his Audemars starwheel told him there was still time for a second martini. Outside, stragglers were rushing to board the Orient Express; one in particular caught his eye–a man with an ominous limp.

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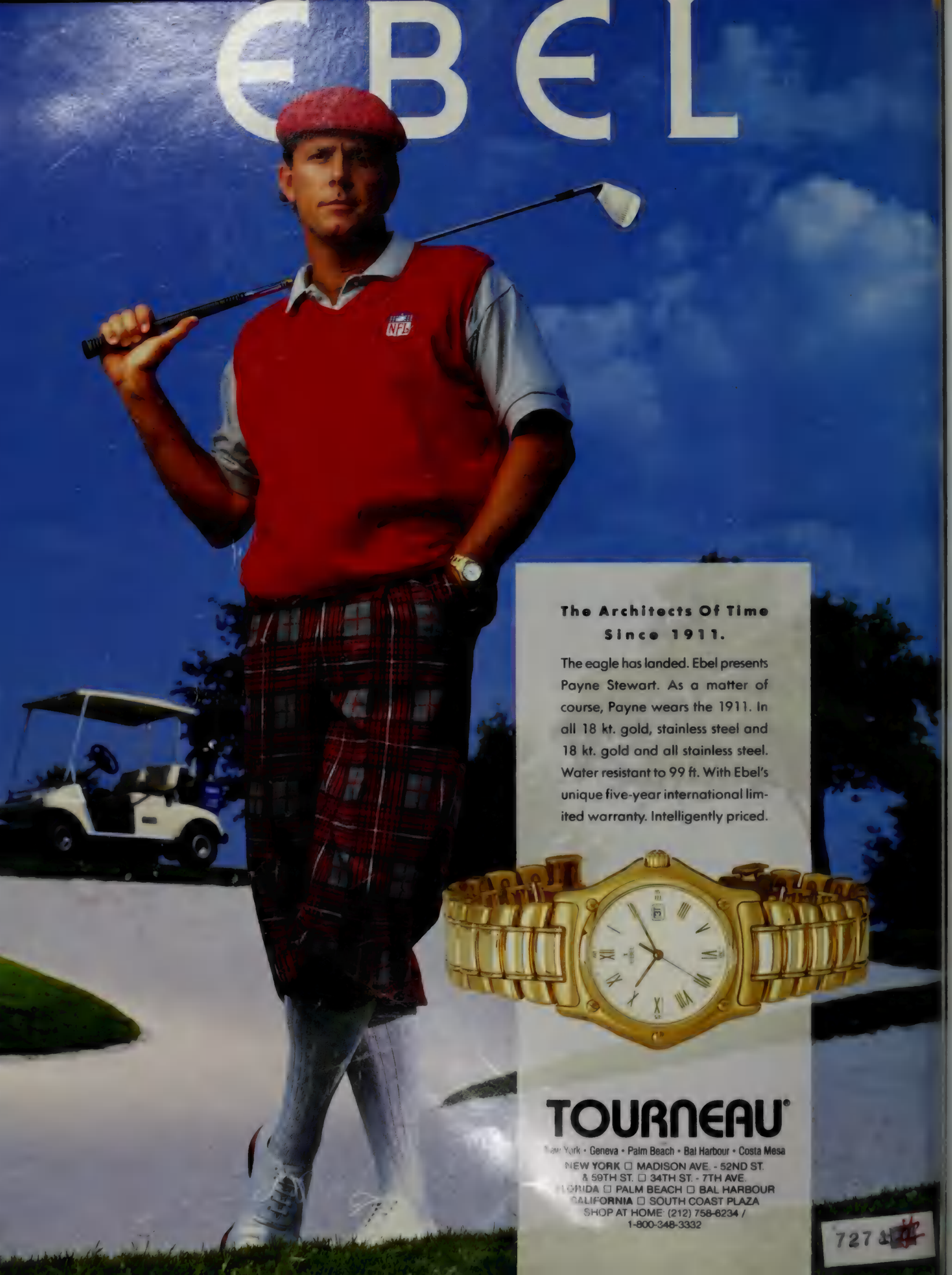
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